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899

Praeludien und Fugen

für die Orgel

von

H. W. NICHOLL

Opus 33.

Eigenthum des Verlegers.

8650.

LEIPZIG
C. F. PETERS.

F. Baumgartner del.

Lith. v. C. G. Röder Leipzig.

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Edition Peters. 8650

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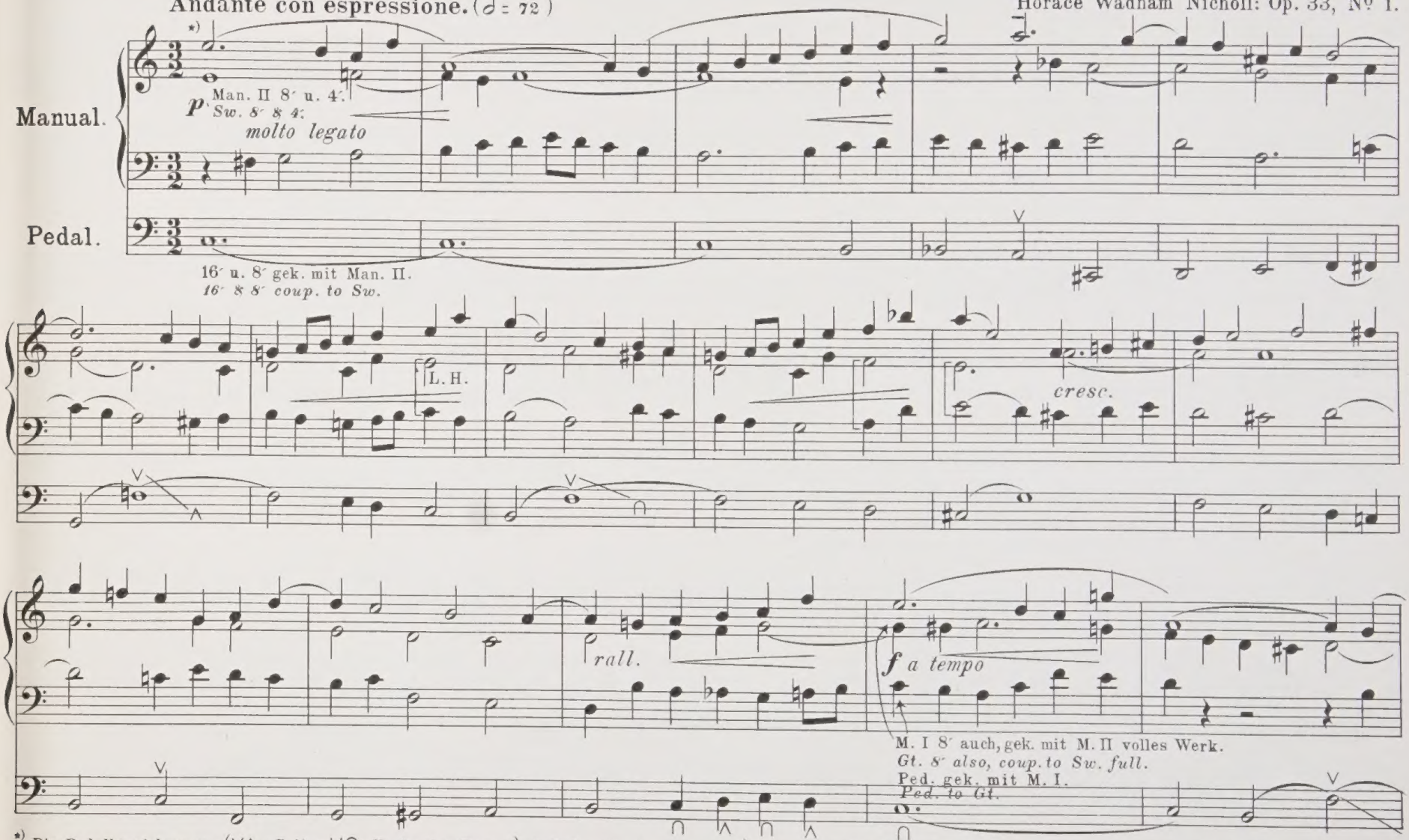
Praeludium.

Andante con espressione. (♩ = 72)

Horace Wadham Nicholl: Op. 33, № 1.



*) Die Pedalbezeichnungen (∨∧ = Spitze, ∪∩ = Hacke des Fusses) sind oben für den rechten, unten für den linken Fuss.

*) *The signs for the Pedal (∨∧ = toe, ∪∩ = heel of the foot) are above for the right, beneath for the left foot.*

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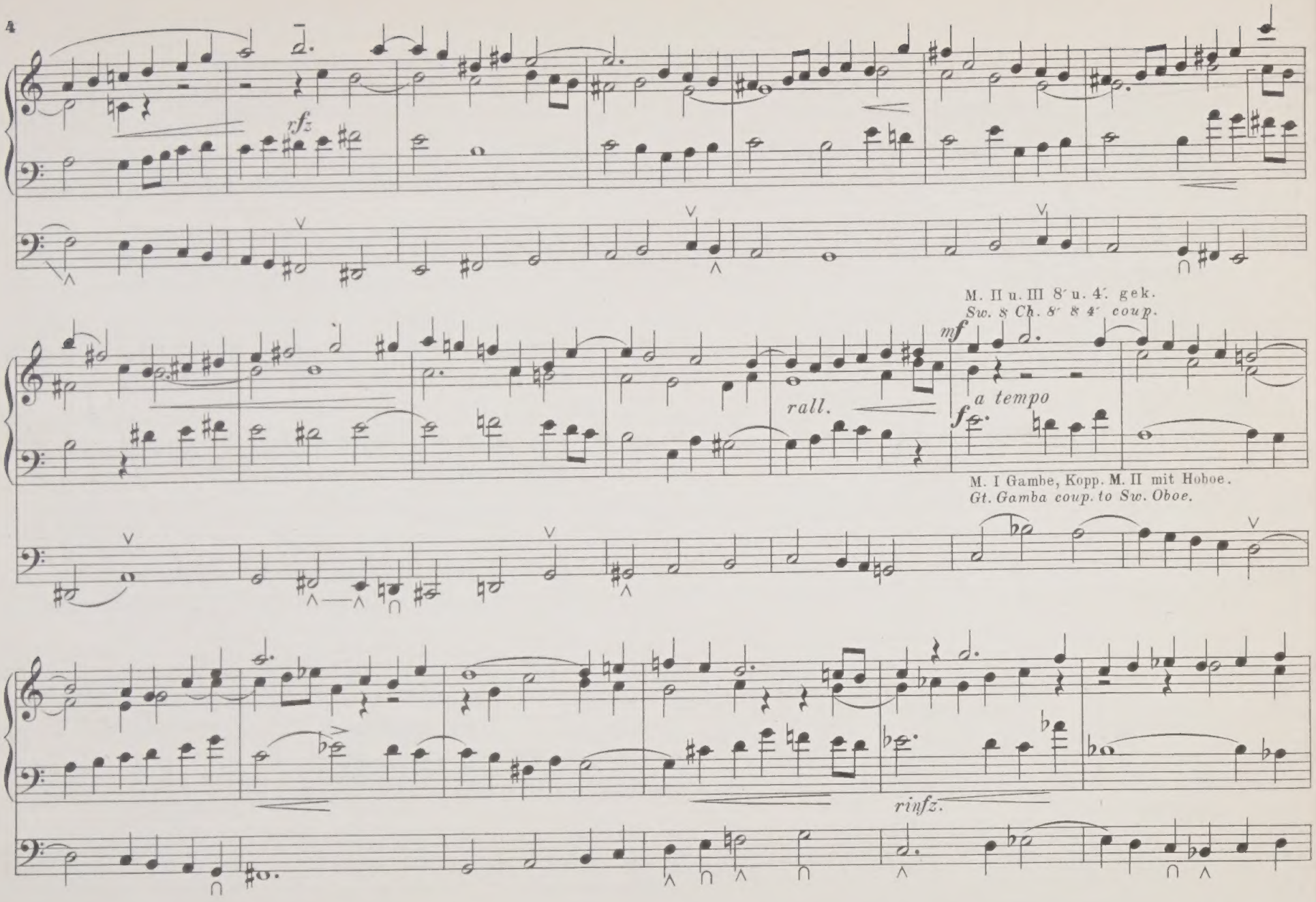
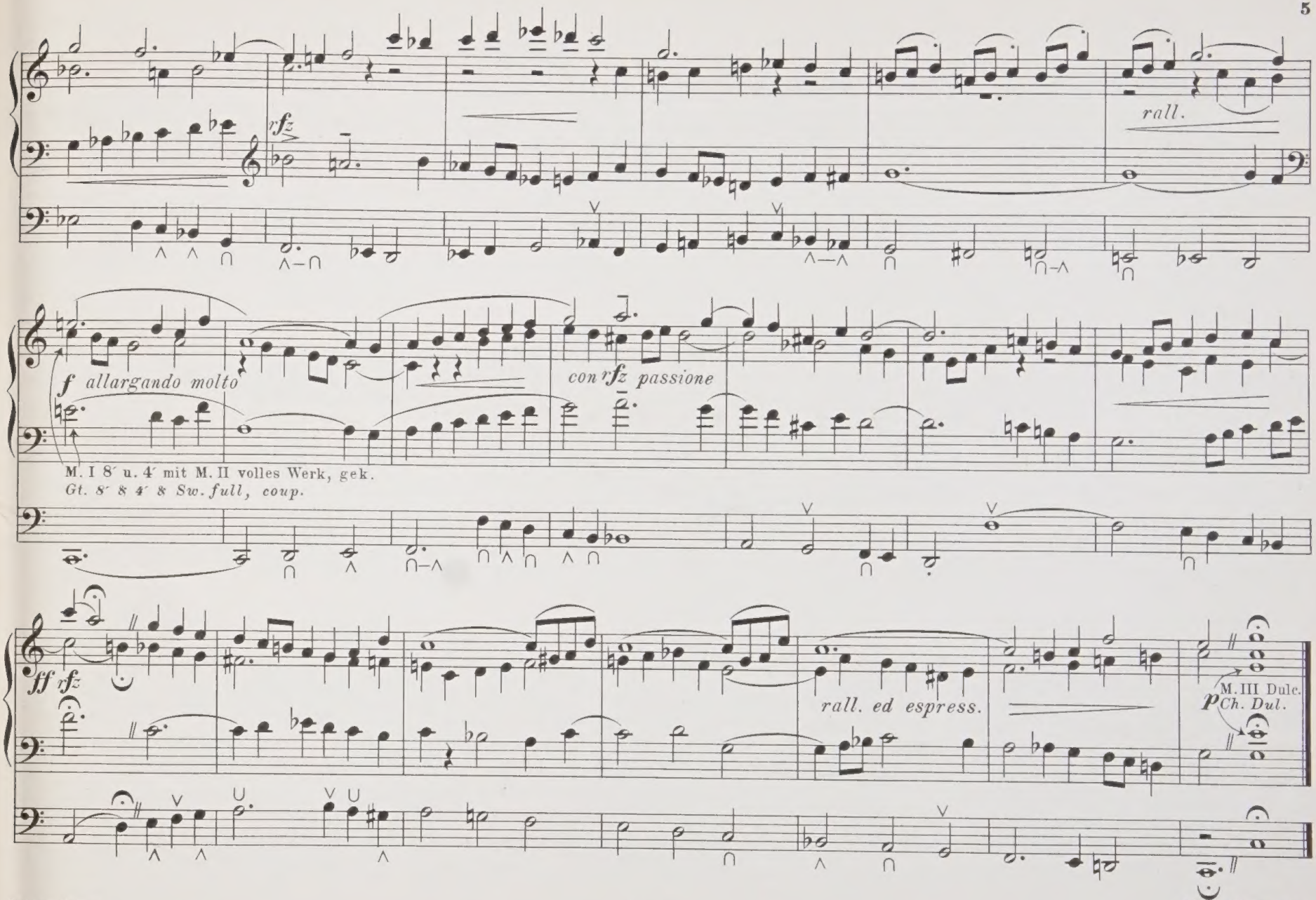
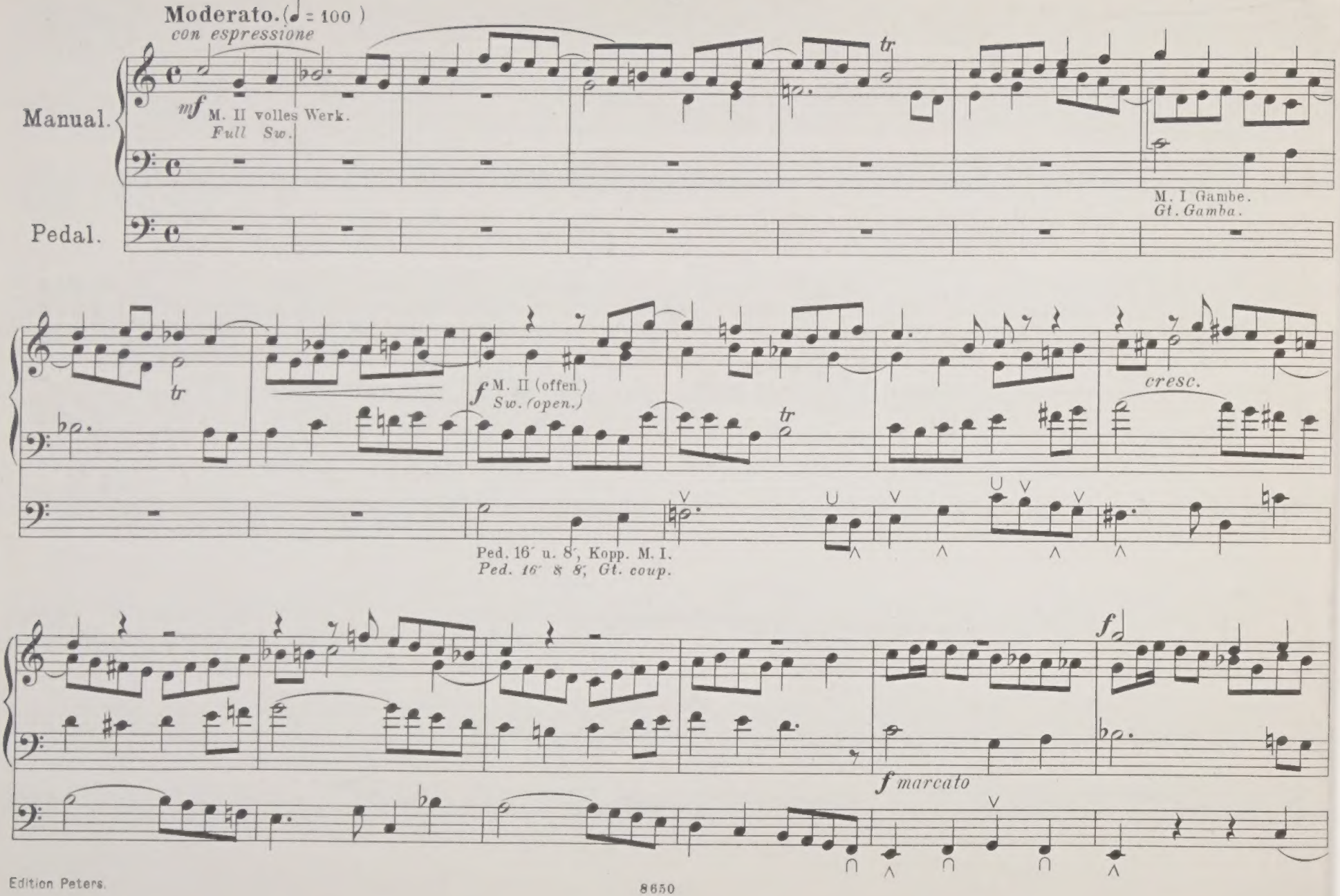
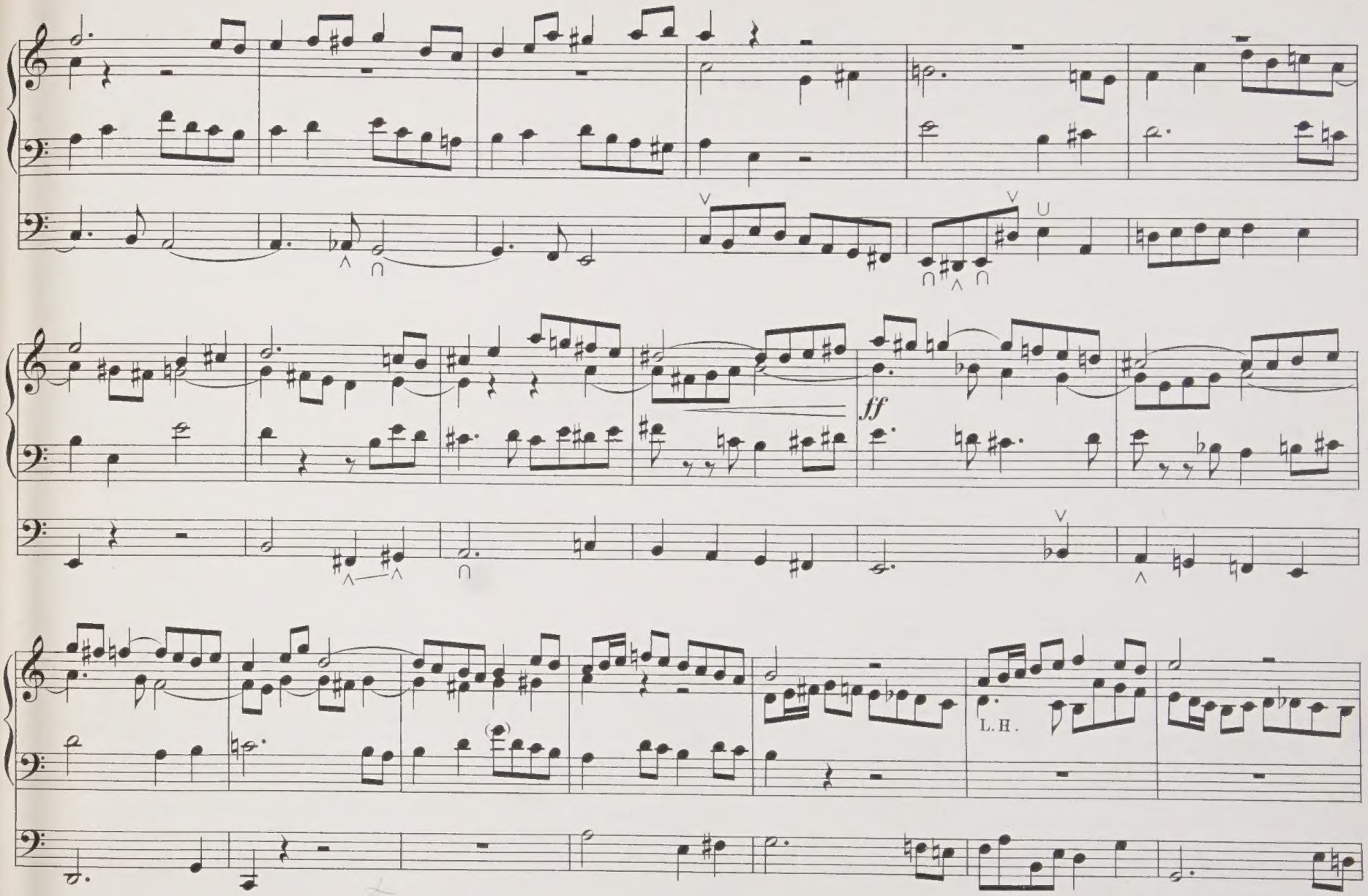
2638638

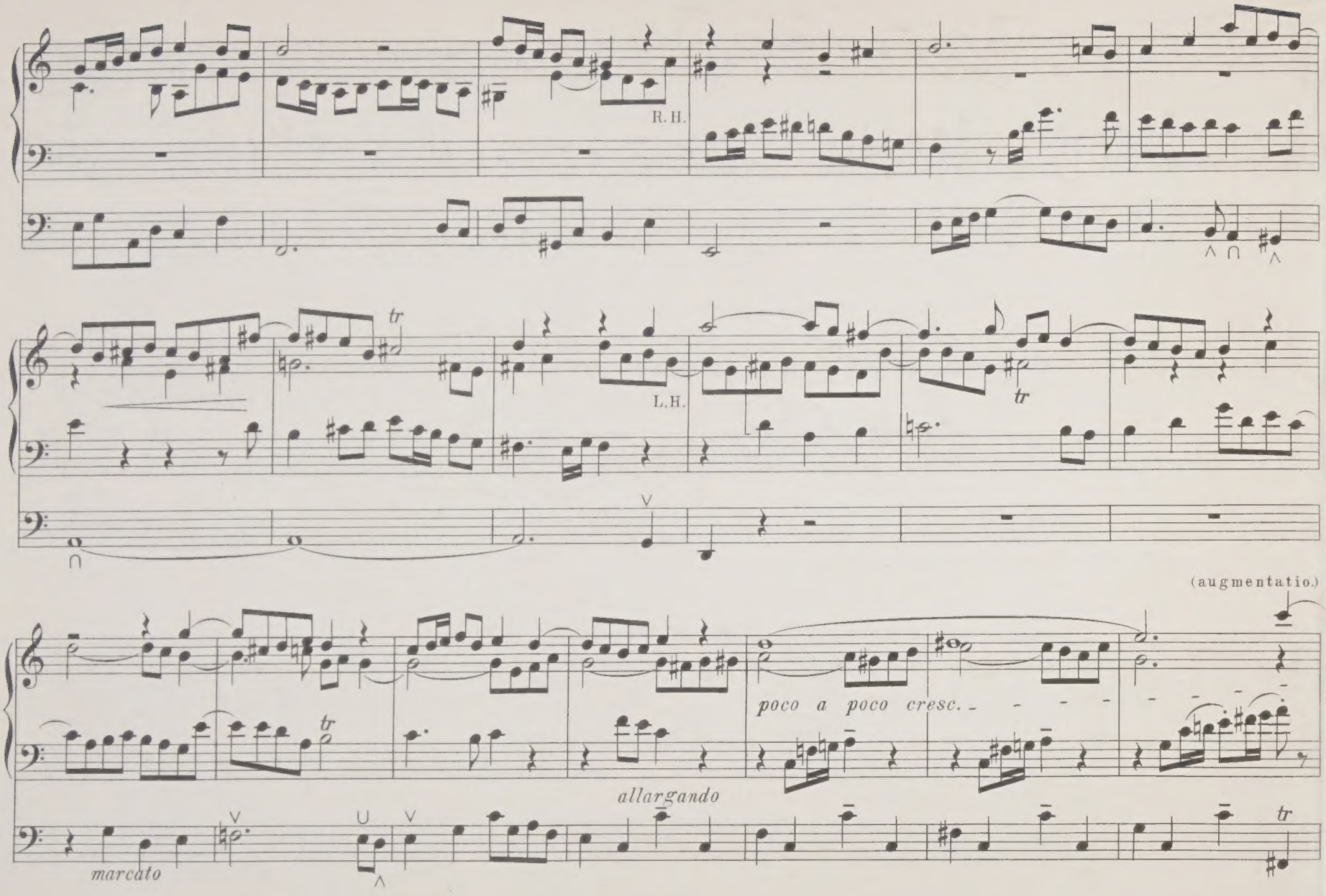

rfz
M. II u. III 8′ u. 4′ gek.
Sw. 8 Ch. 8′ & 4′ coup.
mf
rall.
a tempo
f
M. I Gambe, Kopp. M. II mit Hoboe.
Gt. Gamba coup. to Sw. Oboe.
rinfz.

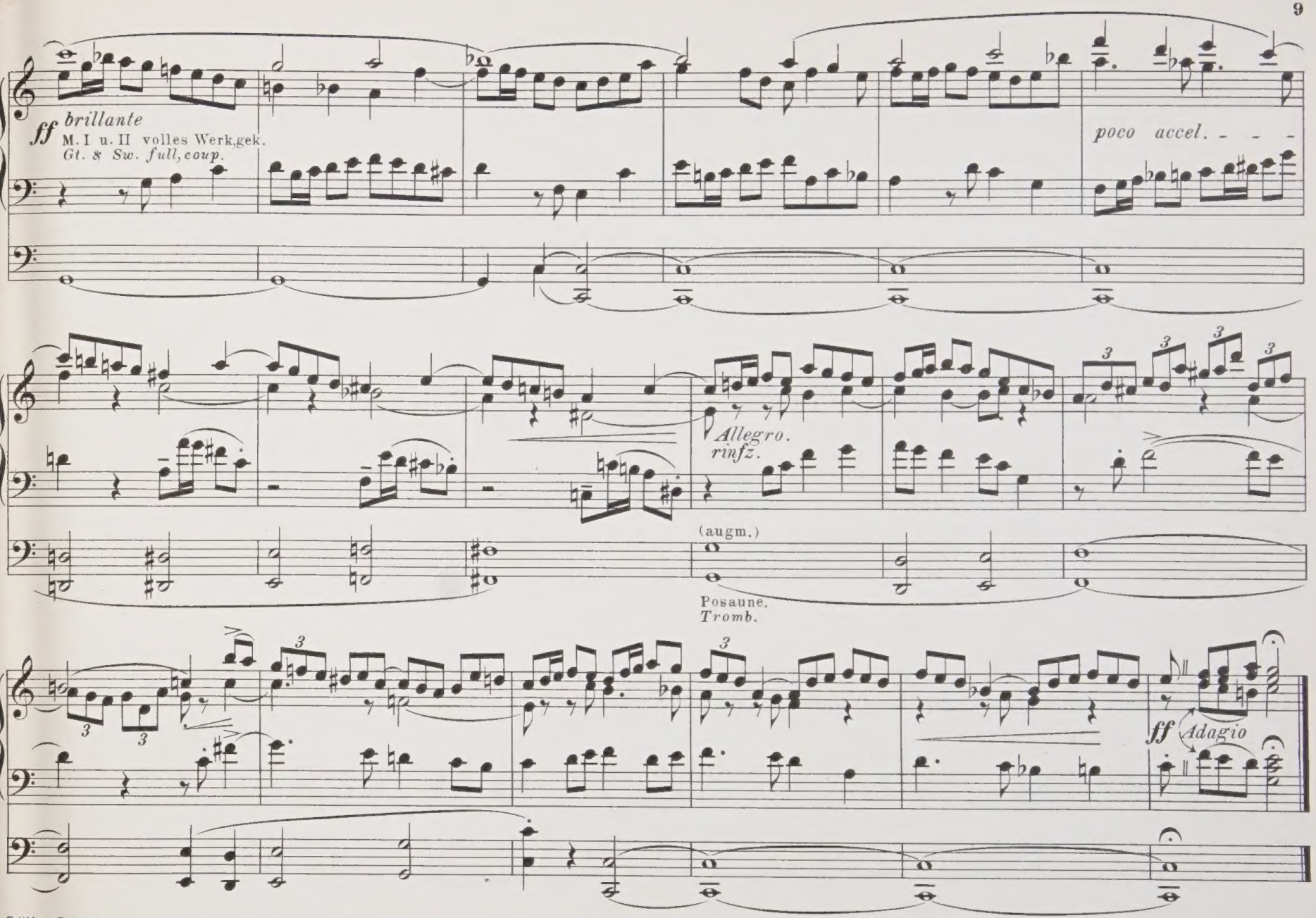

rfz
rall.
f allargando molto
con rfz passione
M. I 8′ u. 4′ mit M. II volles Werk, gek.
Gt. 8′ 8 4′ 8 Sw. full, coup.
ff rfz
rall. ed espress.
p
M. III Dulc.
Ch. Dul.
M. I Kopp. ab.
Gt. to Ped. off.

Fuge.


Moderato. (♩ = 100)
con espressione
Manual.
Pedal.
mf
M. II volles Werk.
Full Sw.
M. I Gambe.
Gt. Gamba.
tr
f
M. II (offen.)
Sw. (open.)
cresc.
Ped. 16′ u. 8′, Kopp. M. I.
Ped. 16′ 8′ 8′, Gt. coup.
f marcato


ff
L. H.


R. H.
L. H.
tr
tr
tr
(augmentatio.)
poco a poco cresc.
allargando
marcato

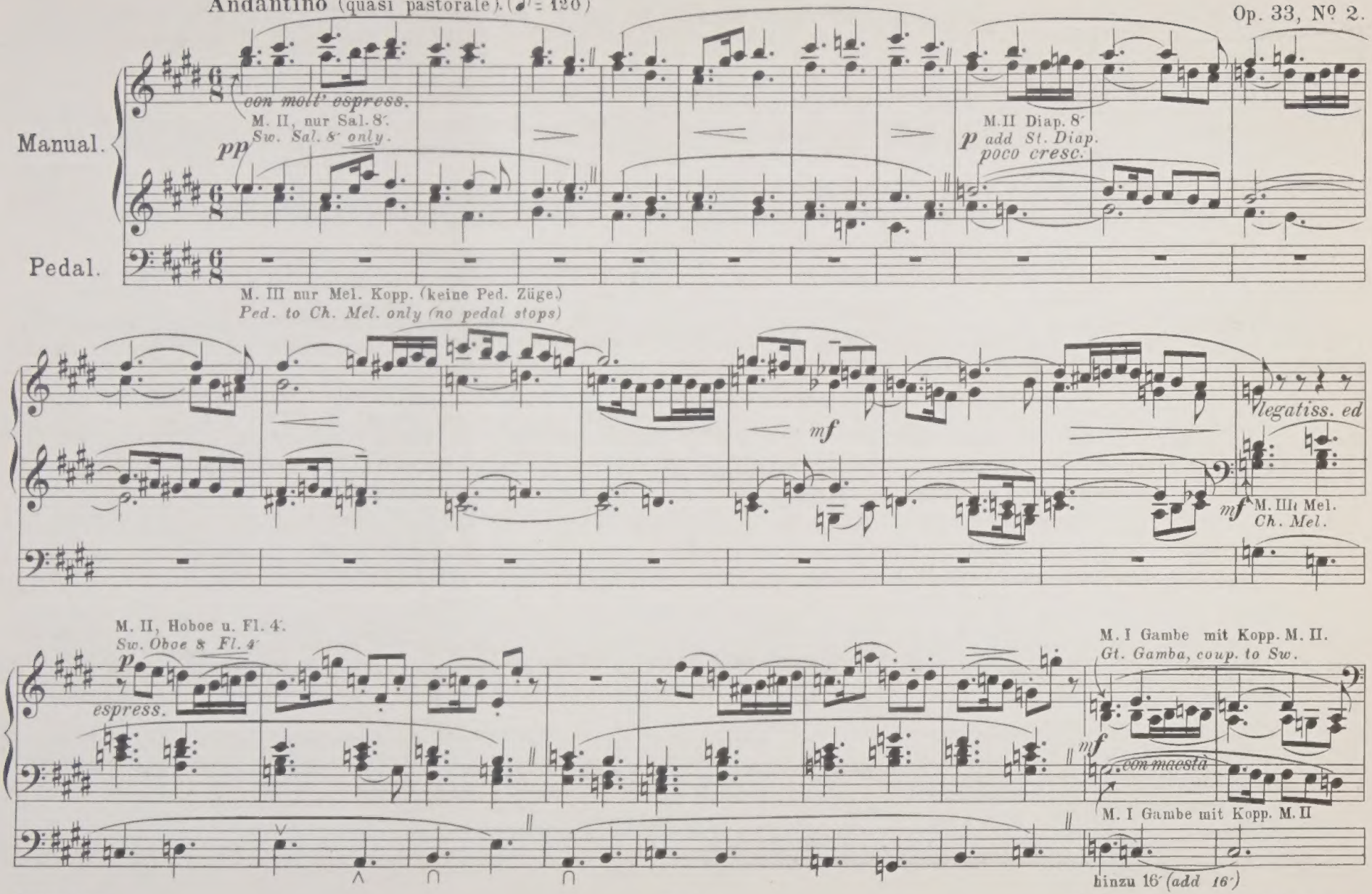

ff brillante
M. I u. II volles Werk,gek.
Gt. & Sw. full, coup.
poco accel.
Allegro.
rinfz.
(augm.)
Posaune.
Tromb.
ff Adagio

To Arthur Pearson.

Praeludium.

Andantino (quasi pastorale). (♪ = 120)

Op. 33, Nº 2.



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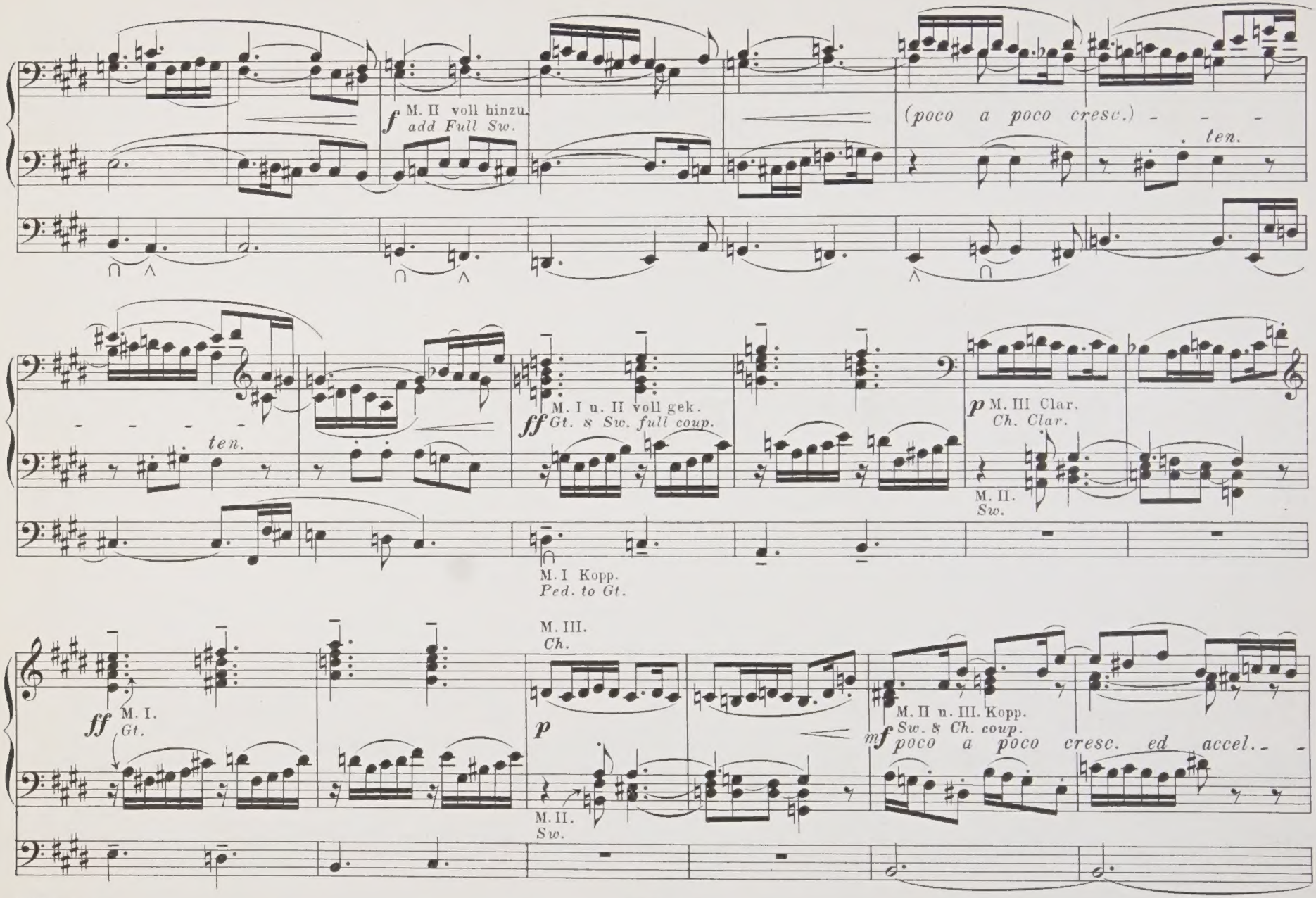
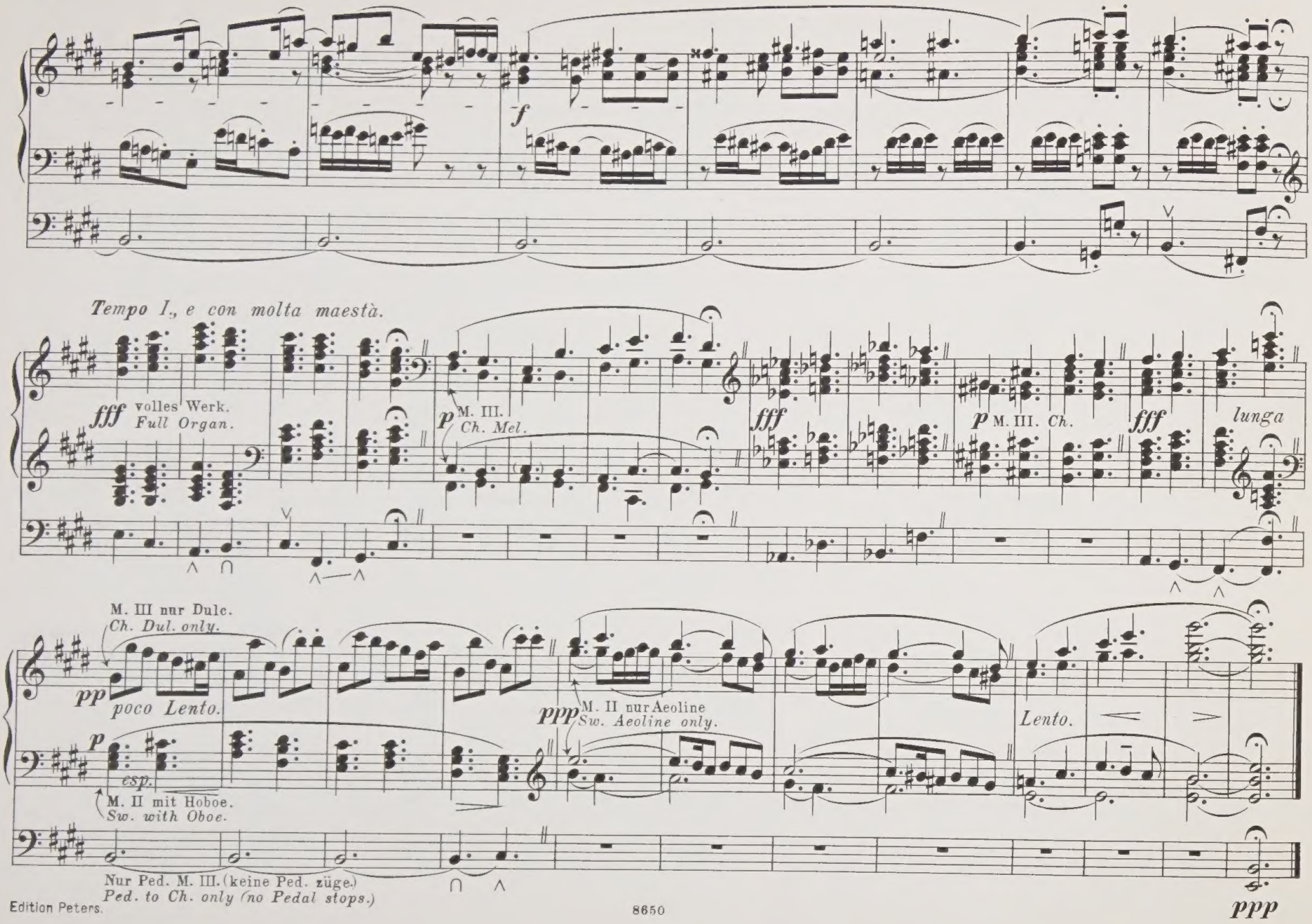
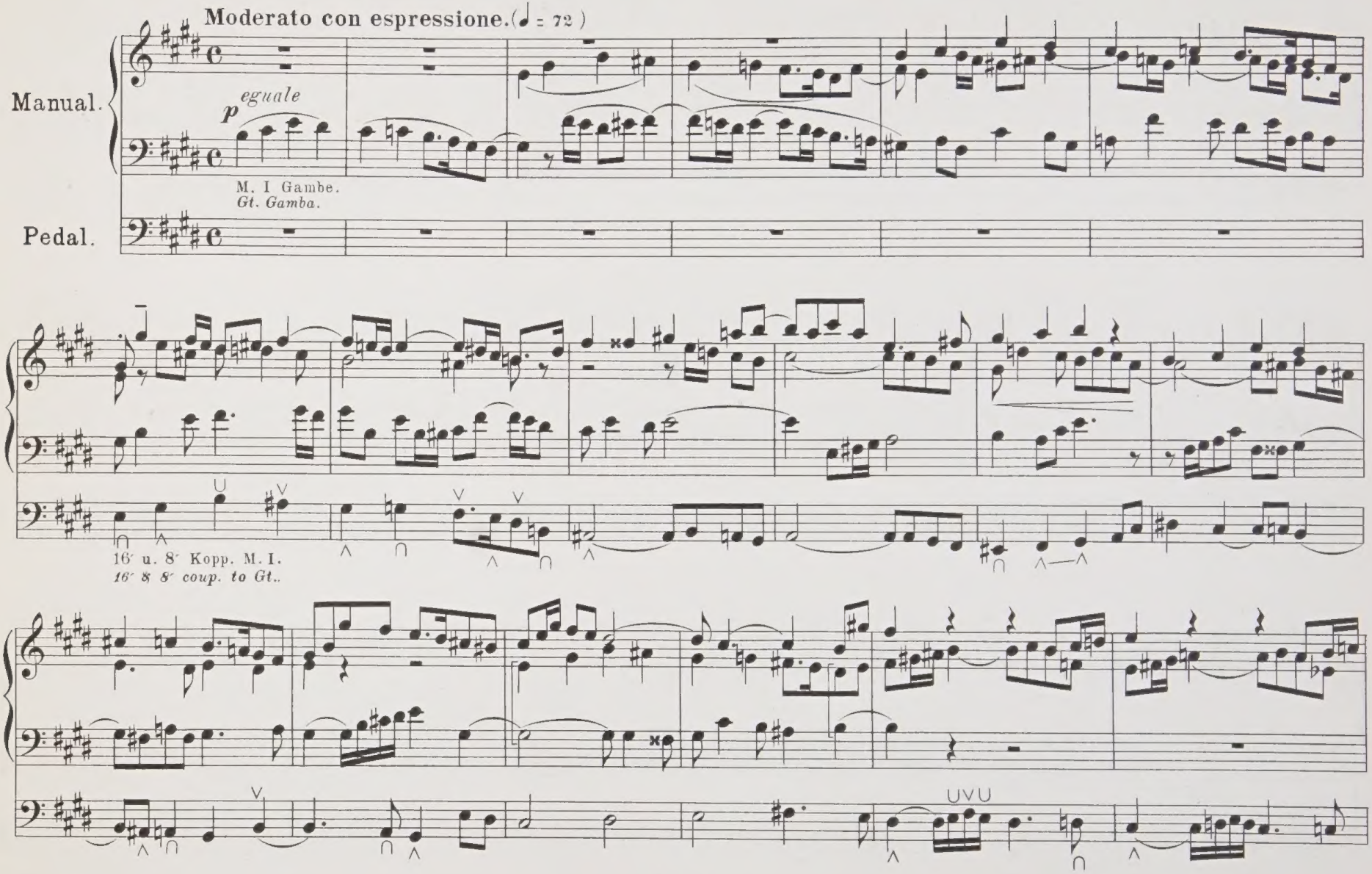
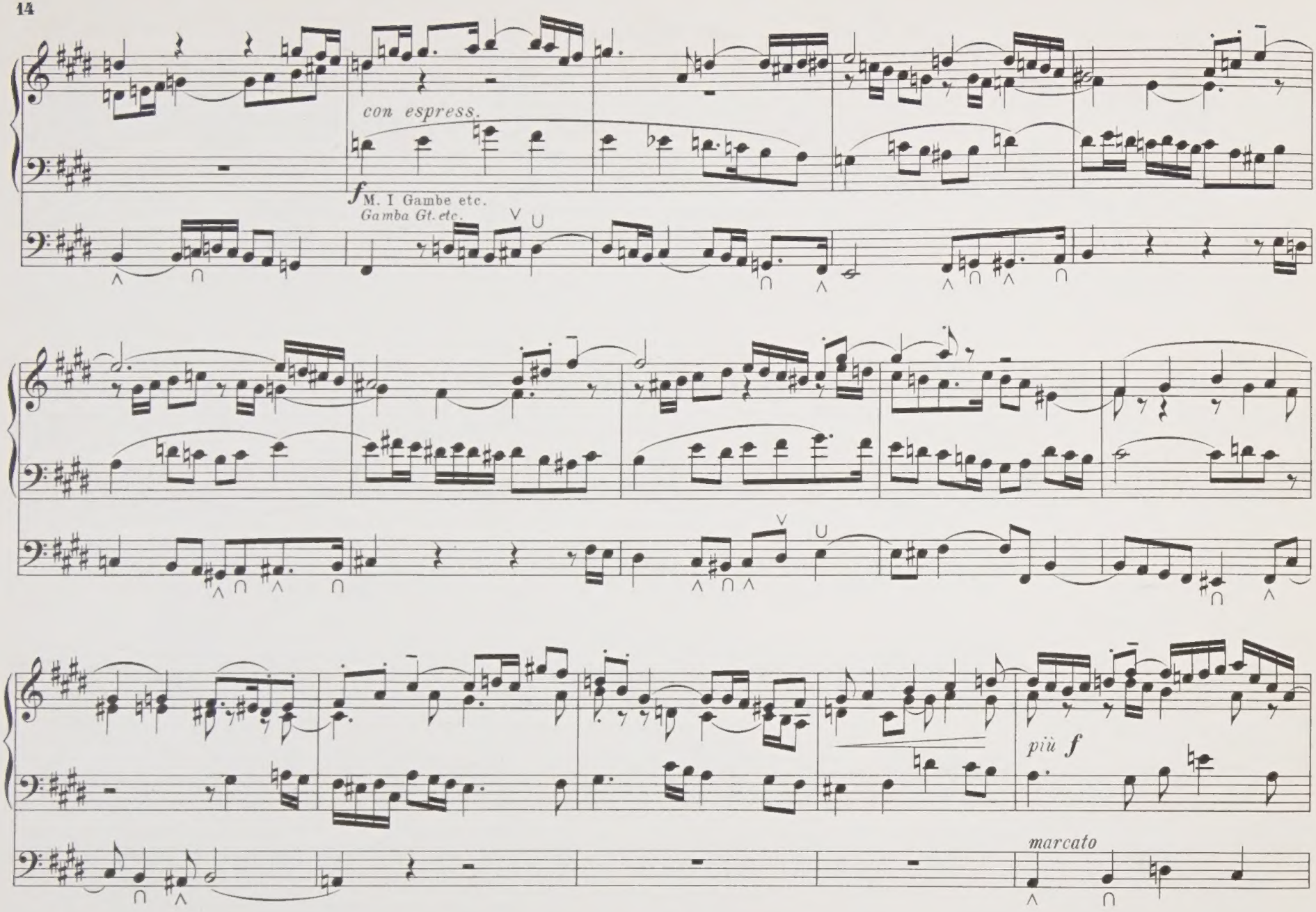
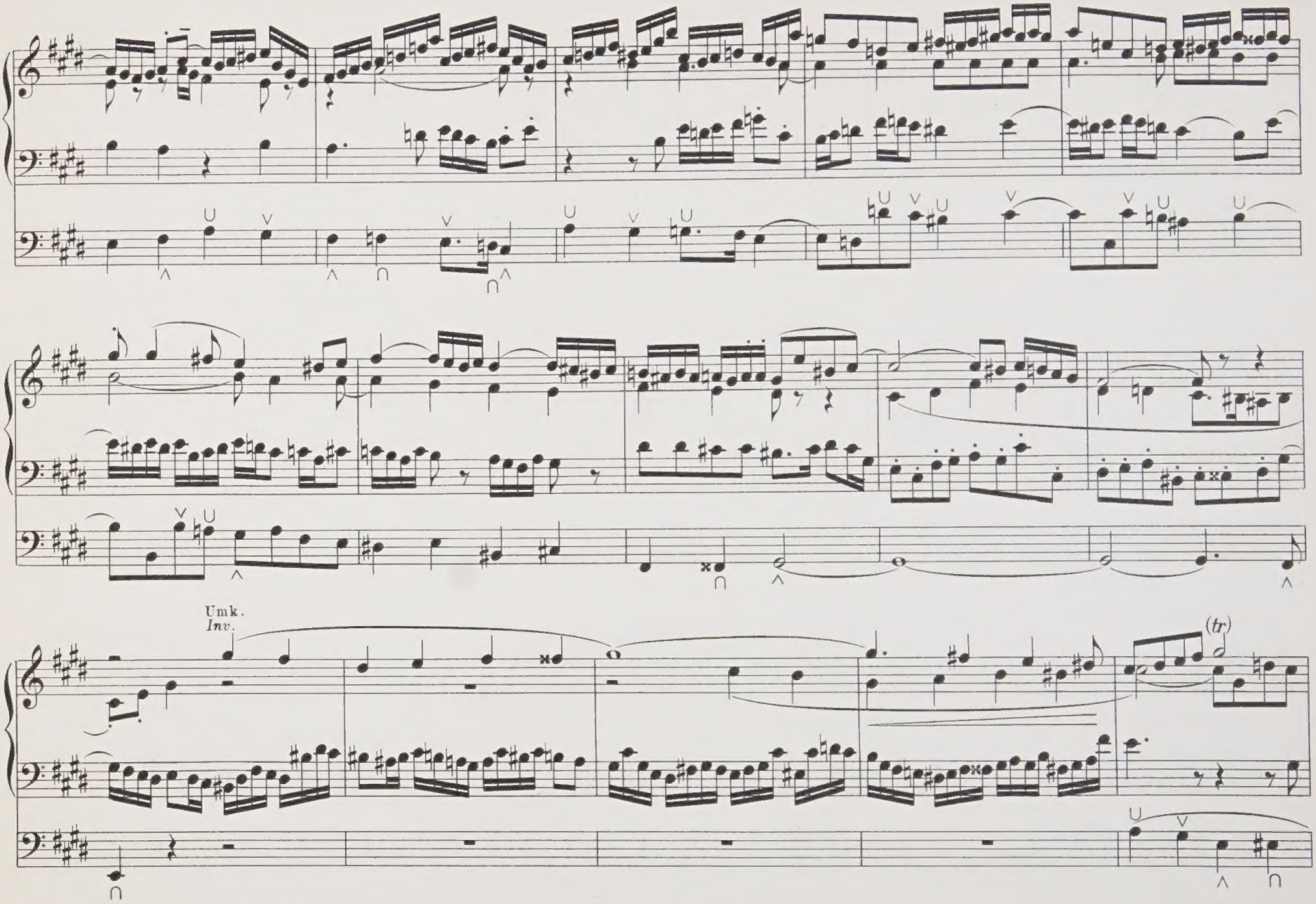

f M. II voll hinzu.
add Full Sw.
(poco a poco cresc.)
ten.
ten.
ff M. I u. II voll gek.
Gt. & Sw. full coup.
p M. III Clar.
Ch. Clar.
M. II.
Sw.
M. I Kopp.
Ped. to Gt.
ff M. I.
Gt.
M. III.
Ch.
p
M. II.
Sw.
M. II u. III. Kopp.
mf Sw. & Ch. coup.
poco a poco cresc. ed accel.

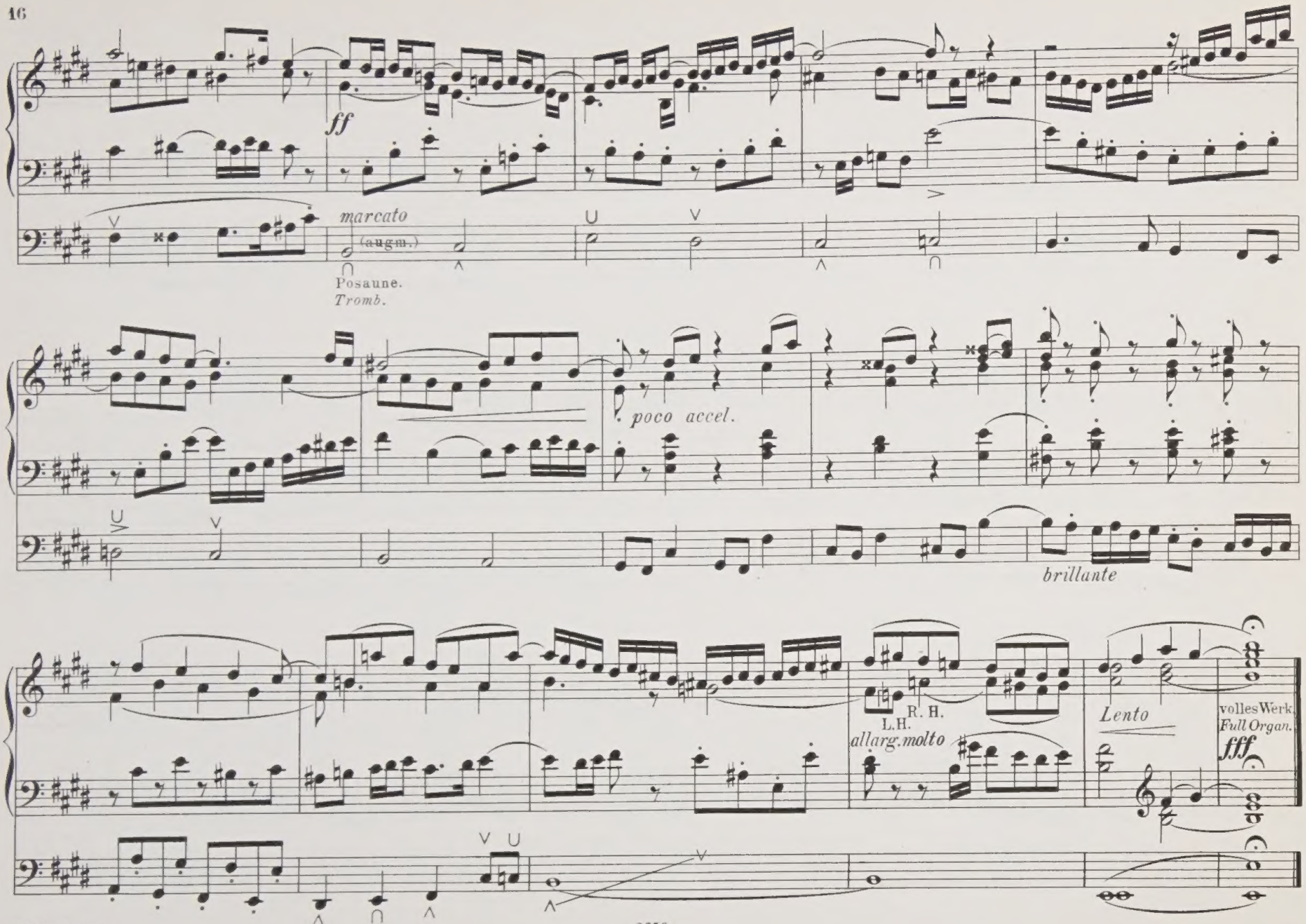

f
Tempo I., e con molta maestà.
fff volles Werk.
Full Organ.
p M. III.
Ch. Mel.
fff
p M. III. Ch.
fff
lunga
M. III nur Dulc.
Ch. Dul. only.
pp
poco Lento.
p
esp.
M. II mit Hoboe.
Sw. with Oboe.
ppp M. II nur Aeoline
Sw. Aeoline only.
Lento.
Nur Ped. M. III. (keine Ped. züge.)
Ped. to Ch. only (no Pedal stops.)
ppp

Fuge.


Moderato con espressione. (♩ = 72)
Manual.
p eguale
M. I Gambe.
Gt. Gamba.
Pedal.
16′ u. 8′ Kopp. M. I.
16′ & 8′ coup. to Gt..

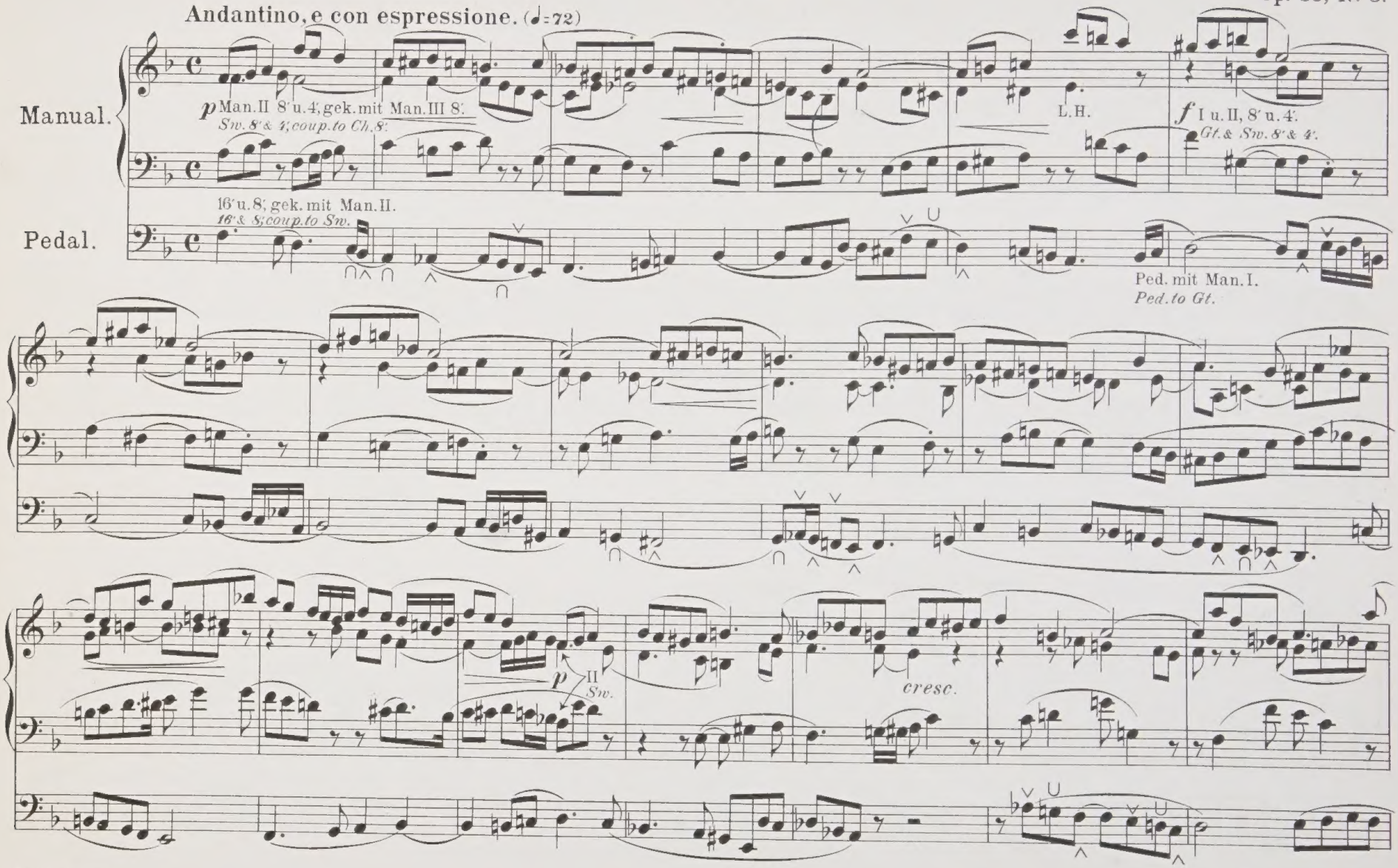

con espress.
f M. I Gambe etc.
Gamba Gt. etc.
più f
marcato


Umk.
Inv.
(tr)


ff
marcato
(augm.)
Posaune.
Tromb.
poco accel.
brillante
L.H.
R. H.
allarg. molto
Lento
volles Werk
Full Organ.
fff

Praeludium.

Op. 33, № 3.



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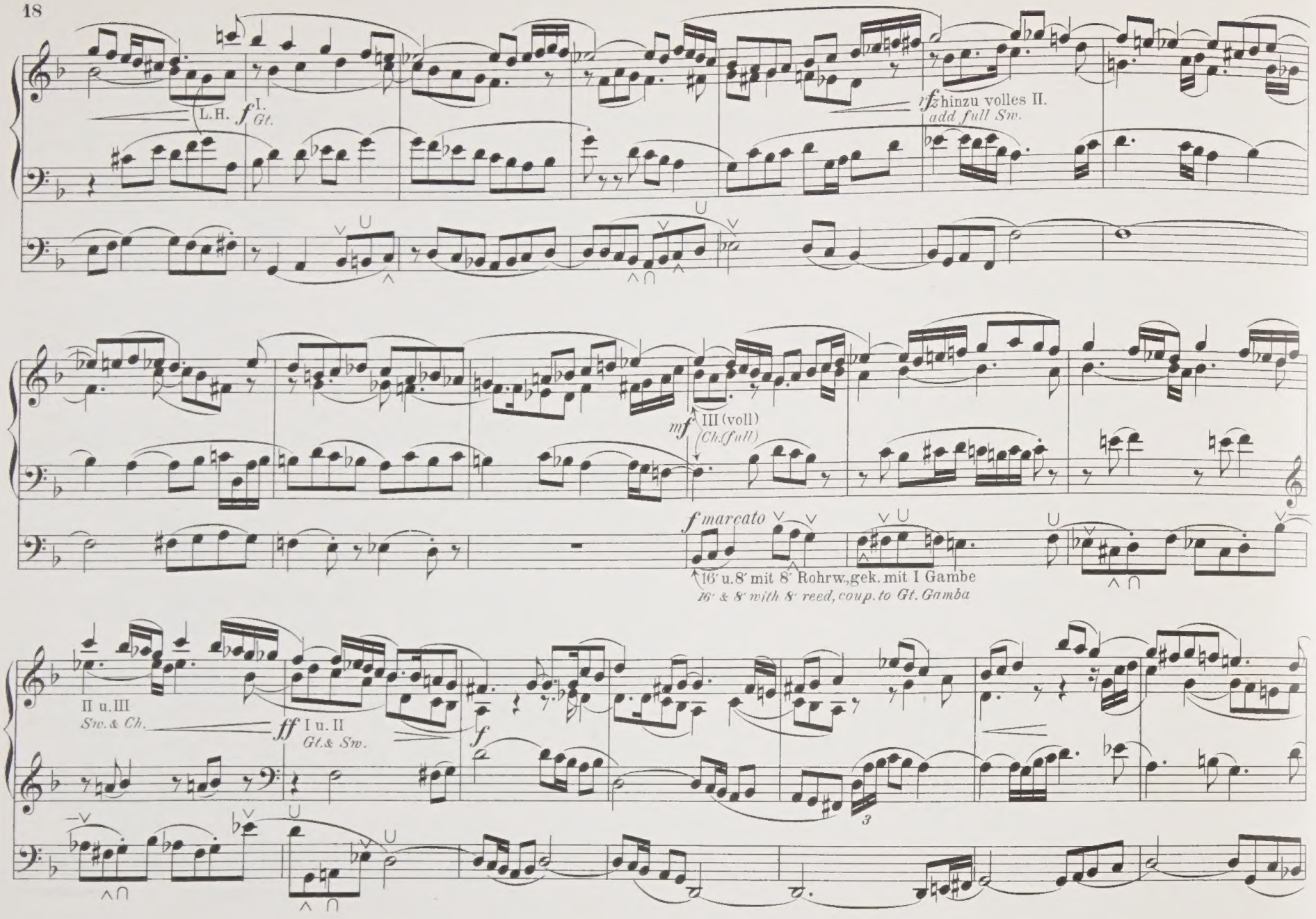
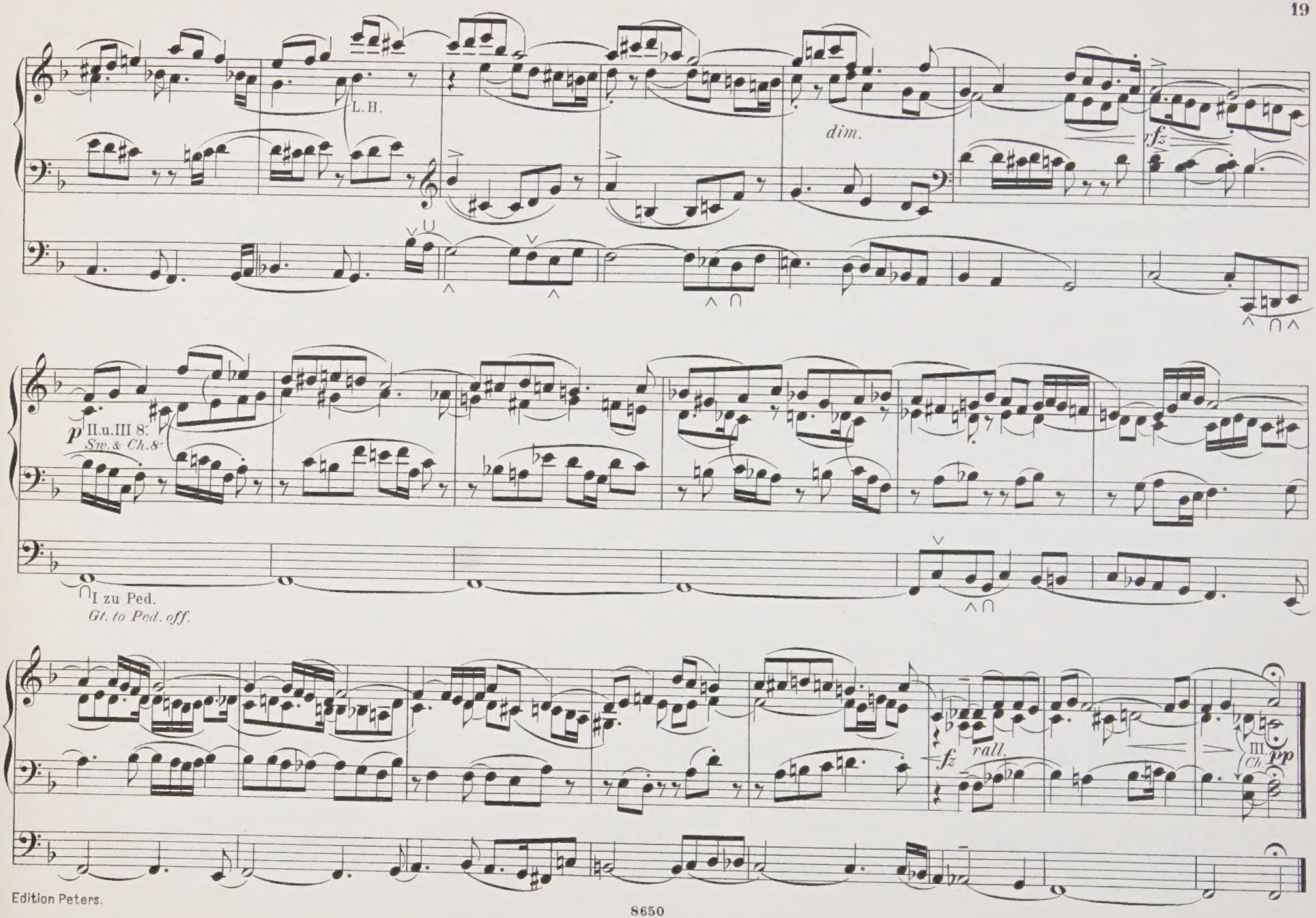
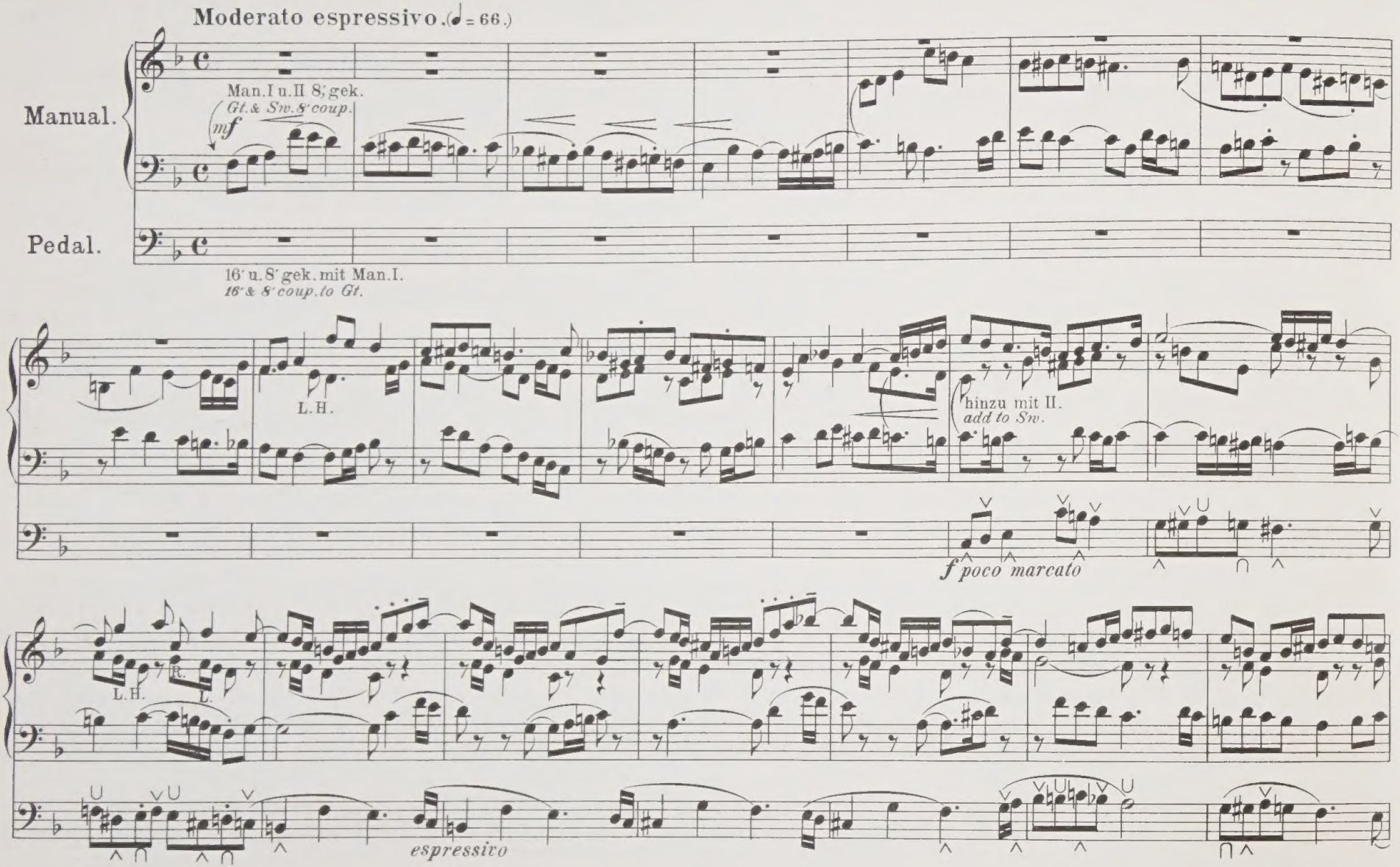
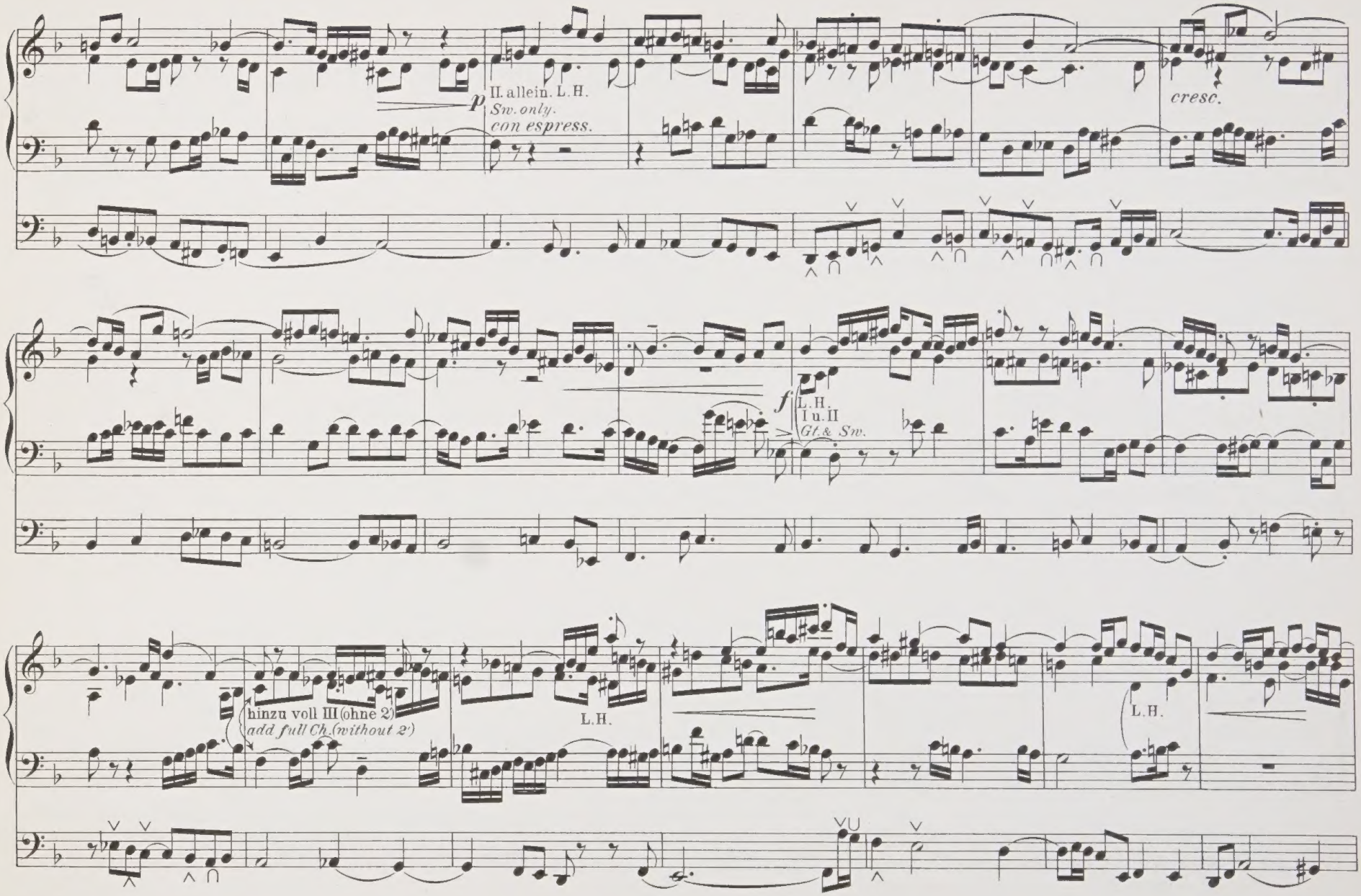
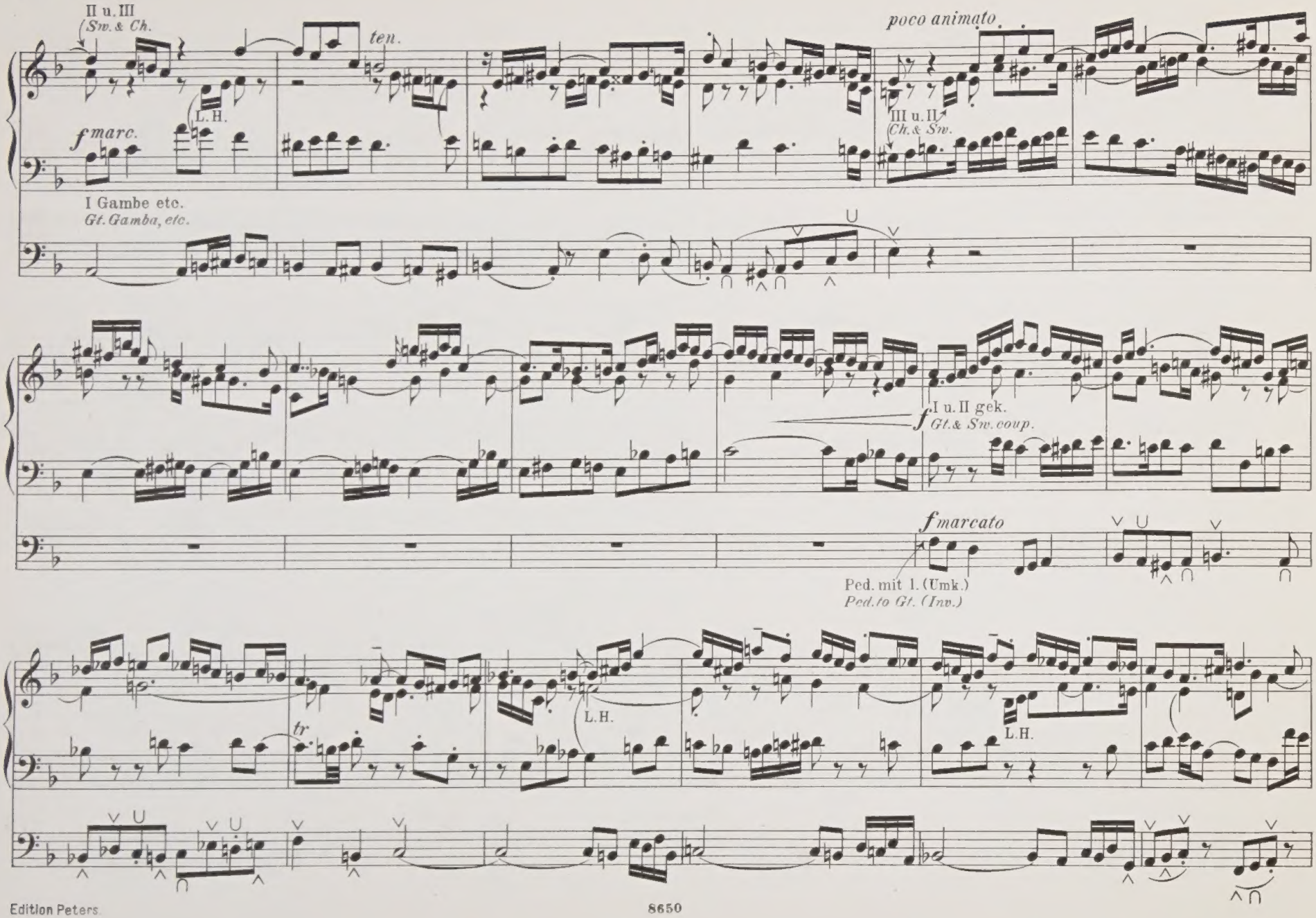

L.H. f I. Gt.
rfz hinzu volles II.
add full Sw.
mf III (voll)
(Ch. full)
f marcato
16′ u. 8′ mit 8′ Rohrw., gek. mit I Gambe
16′ & 8′ with 8′ reed, coup. to Gt. Gamba
II u. III
Sw. & Ch.
ff I u. II
Gt. & Sw.
f
3

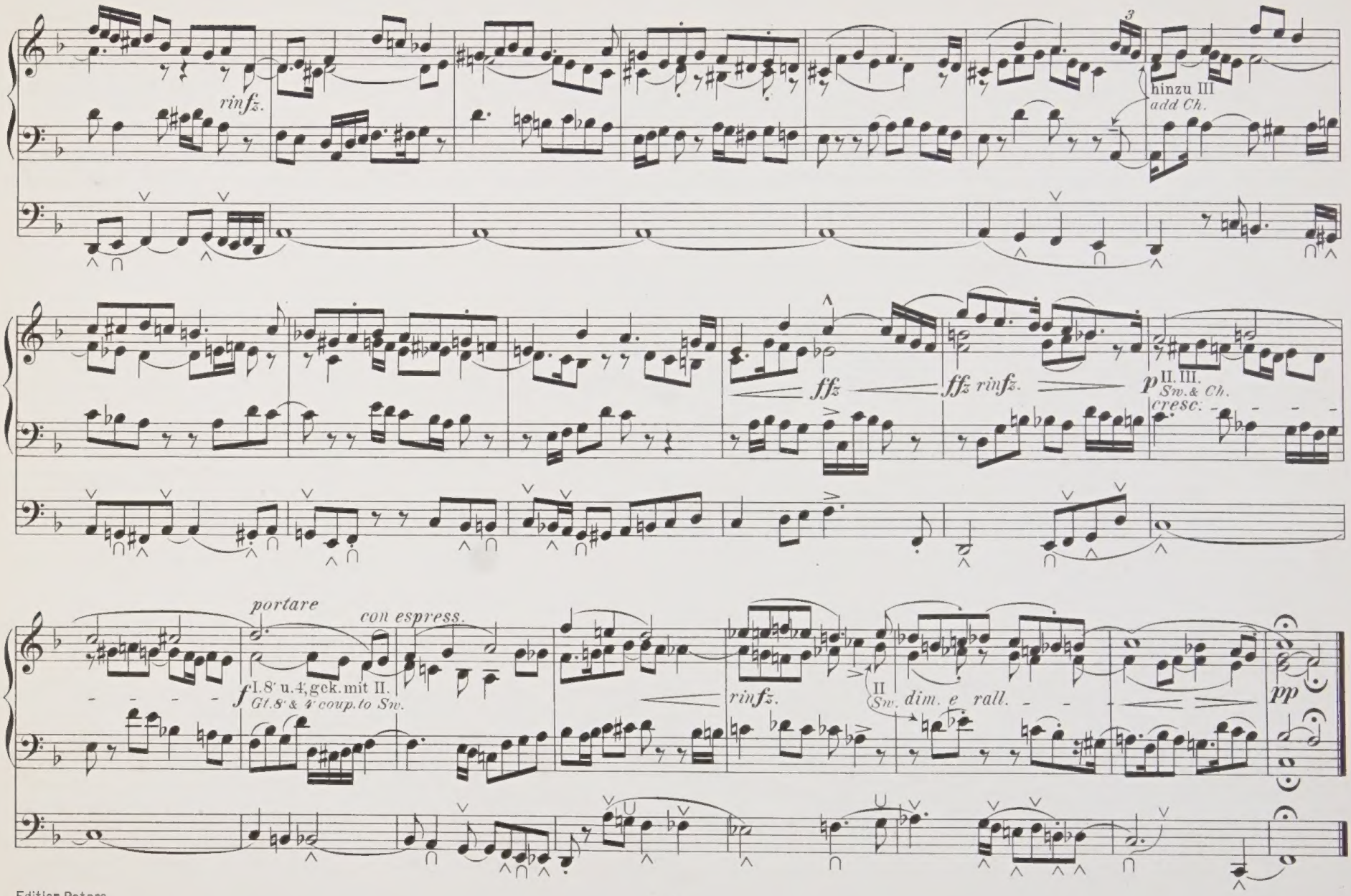

L.H.
dim.
fz
p
II.u.III 8.
Sw. & Ch. 8'
I zu Ped.
Gt. to Ped. off.
fz
rall.
III
Ch.
pp

Fuge.


Moderato espressivo. (♩ = 66.)
Manual.
Man. I u. II 8' gek.
Gt. & Sw. 8' coup.
mf
Pedal.
16' u. 8' gek. mit Man. I.
16' & 8' coup. to Gt.
L. H.
hinzu mit II.
add to Sw.
f poco marcato
L. H.
espressivo


p
II. allein. L.H.
Sw. only.
con espress.
cresc.
f
L.H.
I u. II
Gt. & Sw.
hinzu voll III (ohne 2')
add full Ch. (without 2')
L.H.
L.H.


II u. III
(Sw. & Ch.
ten.
poco animato
L.H.
f marc.
III u. II
(Ch. & Sw.
I Gambe etc.
Gt. Gamba, etc.
I u. II gek.
f Gt. & Sw. coup.
f marcato
Ped. mit l. (Umk.)
Ped. to Gt. (Inv.)
tr
L.H.
L.H.


rinfz.
3
hinzu III
add Ch.
fffz
fffz rinfz.
p II. III.
Sw. & Ch.
cresc.
portare
con espress.
f I. 8' u. 4' gek. mit II.
Gt. 8' & 4' coup. to Sw.
rinfz.
II
Sw. dim. e rall.
pp

Praeludien und Fugen
für die Orgel
von
H. W. NICHOLL
Opus 33.
Eigenthum des Verlegers.
8752
LEIPZIG
C. F. PETERS.

Inhalt.

Pag.

Nº 4. Praeludium und Fuge: Es dur – Mi♭ majeur – *E♭ major* . . . 3.

Nº 5. Praeludium und Fuge: D moll – Ré mineur – *D minor* . . . 10.

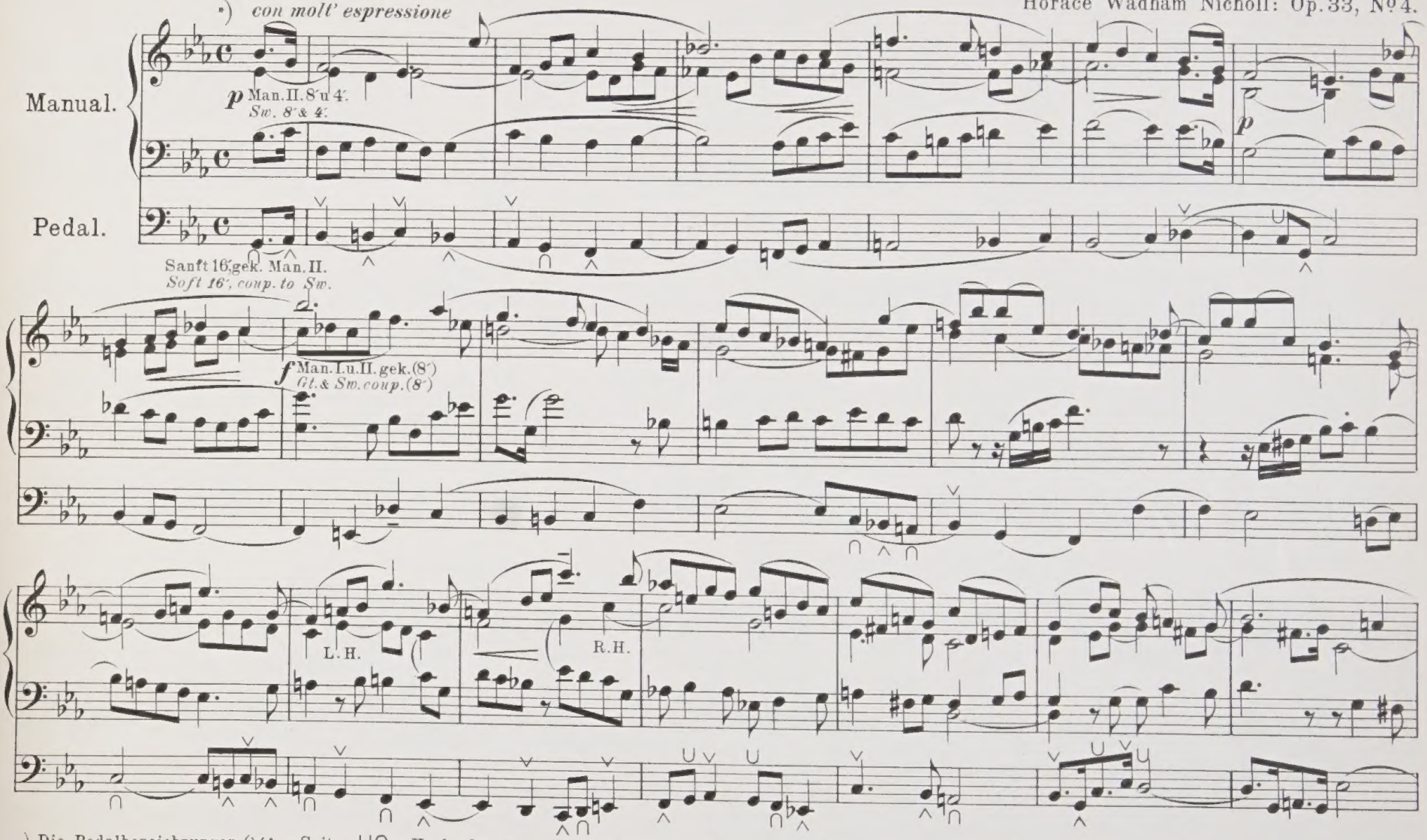
Nº 6. Praeludium und Fuge: G moll – Sol mineur – *G minor* . . .20.

Praeludium.

Andante cantabile. (♩ = 60)

*) *con molt' espressione*

Horace Wadham Nicholl: Op. 33, №4.



*) Die Pedalbezeichnungen (∨∧ = Spitze, ∪∩ = Hacke des Fusses) sind oben für den rechten, unten für den linken Fuss.

*) *The signs for the Pedal (∨∧ = toe, ∪∩ = heel of the foot) are above for the right, beneath for the left foot.*

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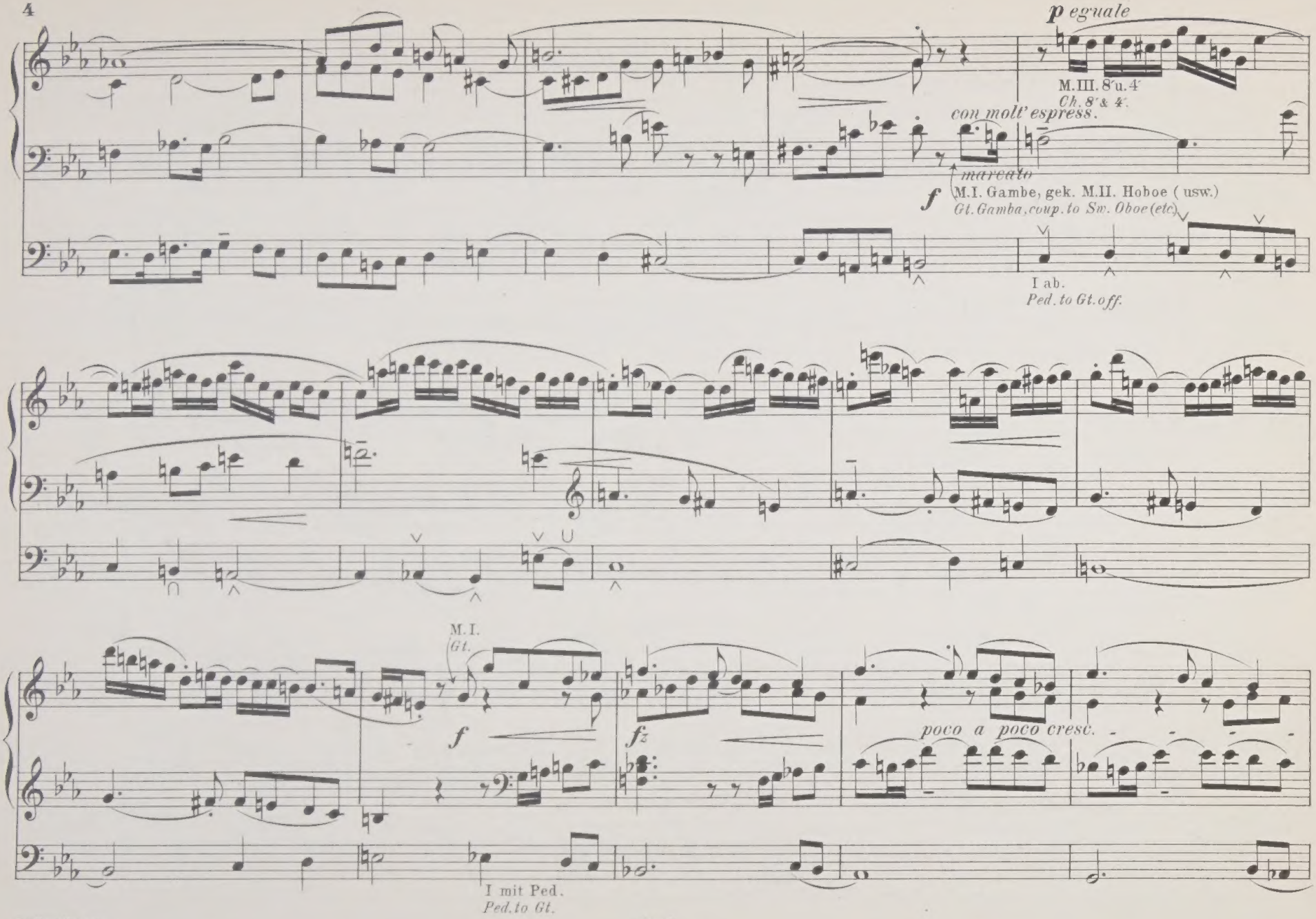
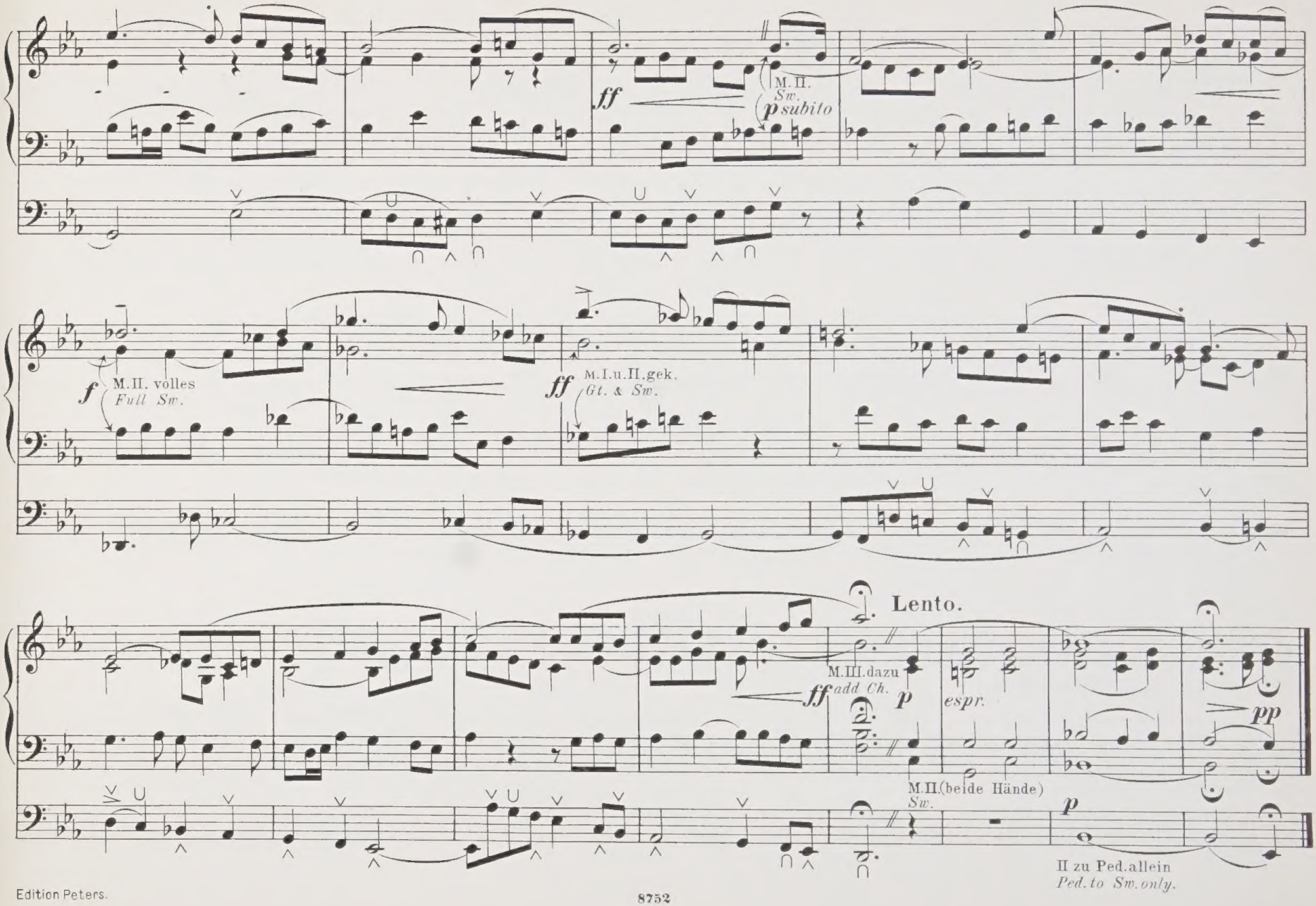
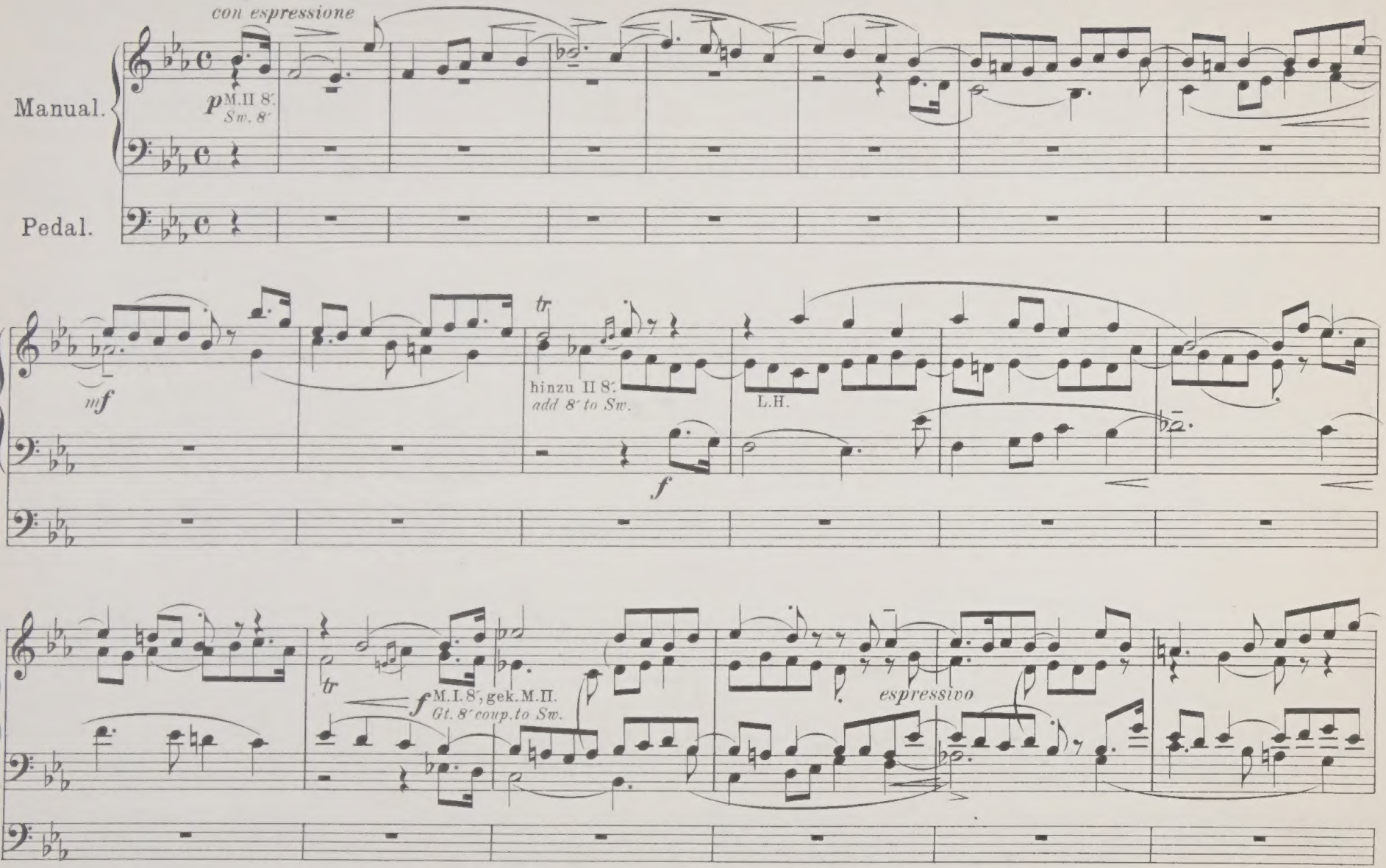

p eguale
M.III. 8'u.4'
Ch. 8'& 4'.
con molt' espress.
marcato
f
M.I. Gambe, gek. M.II. Hoboe (usw.)
Gt. Gamba, coup. to Sw. Oboe (etc.)
I ab.
Ped. to Gt. off.
M.I.
Gt.
f
fz
poco a poco cresc.
I mit Ped.
Ped. to Gt.

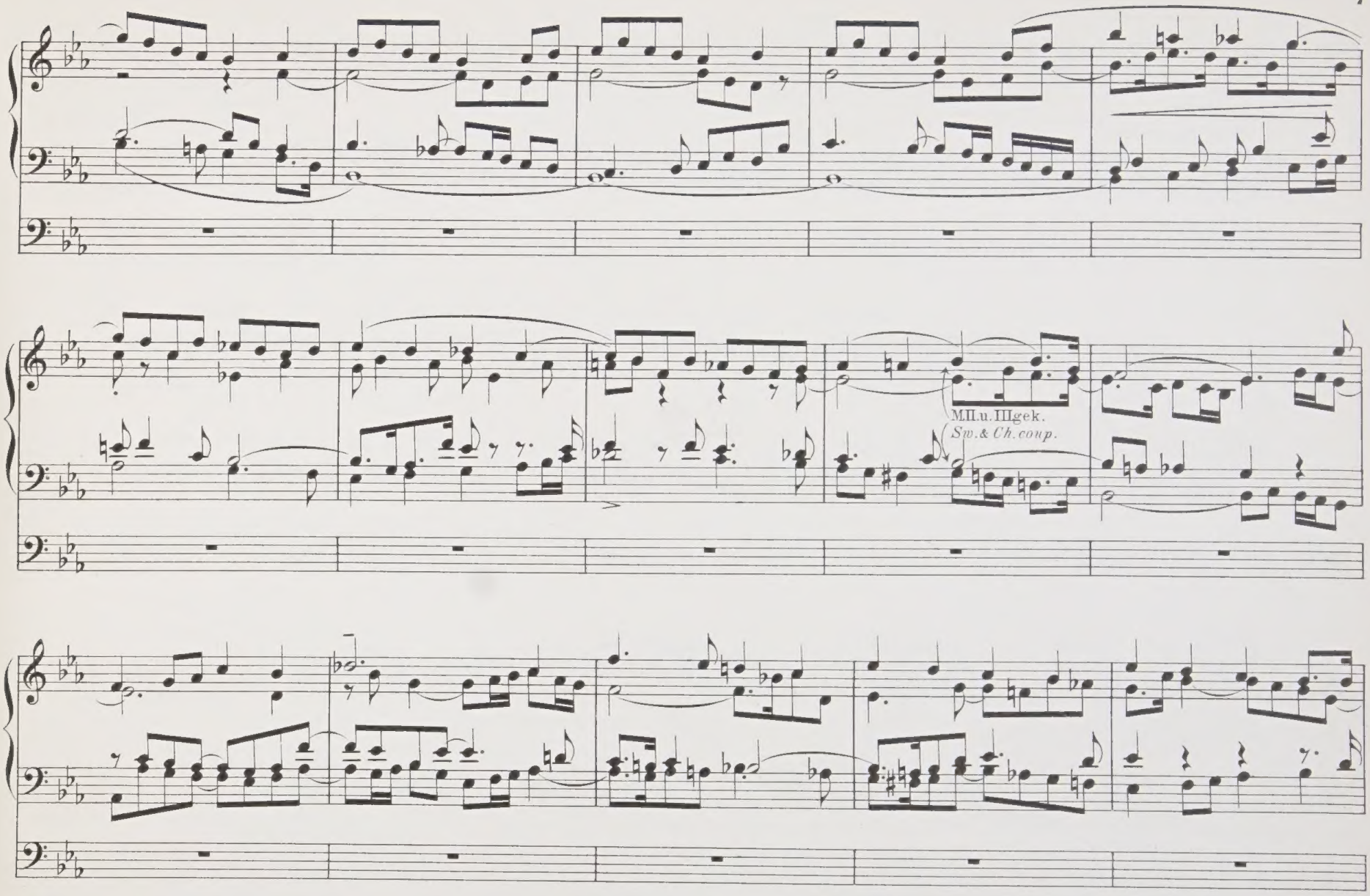

ff
M.II.
Sw.
p subito
f
M.II. volles
Full Sw.
ff
M.I.u.II.gek.
Gt. & Sw.
Lento.
M.III.dazu
add Ch.
ff
p
espr.
pp
M.II.(beide Hände)
Sw.
p
II zu Ped.allein
Ped. to Sw. only.

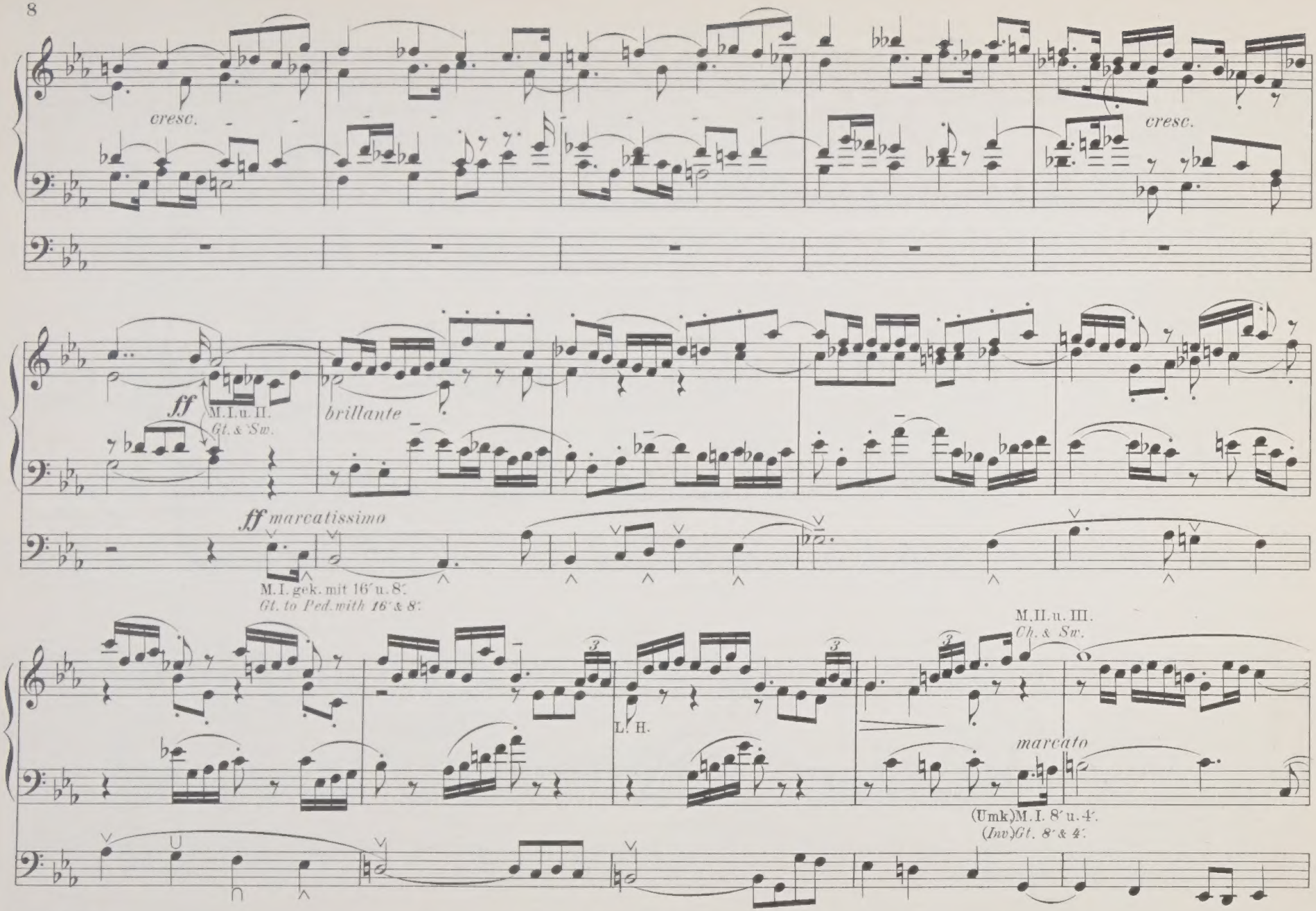
Fuge.

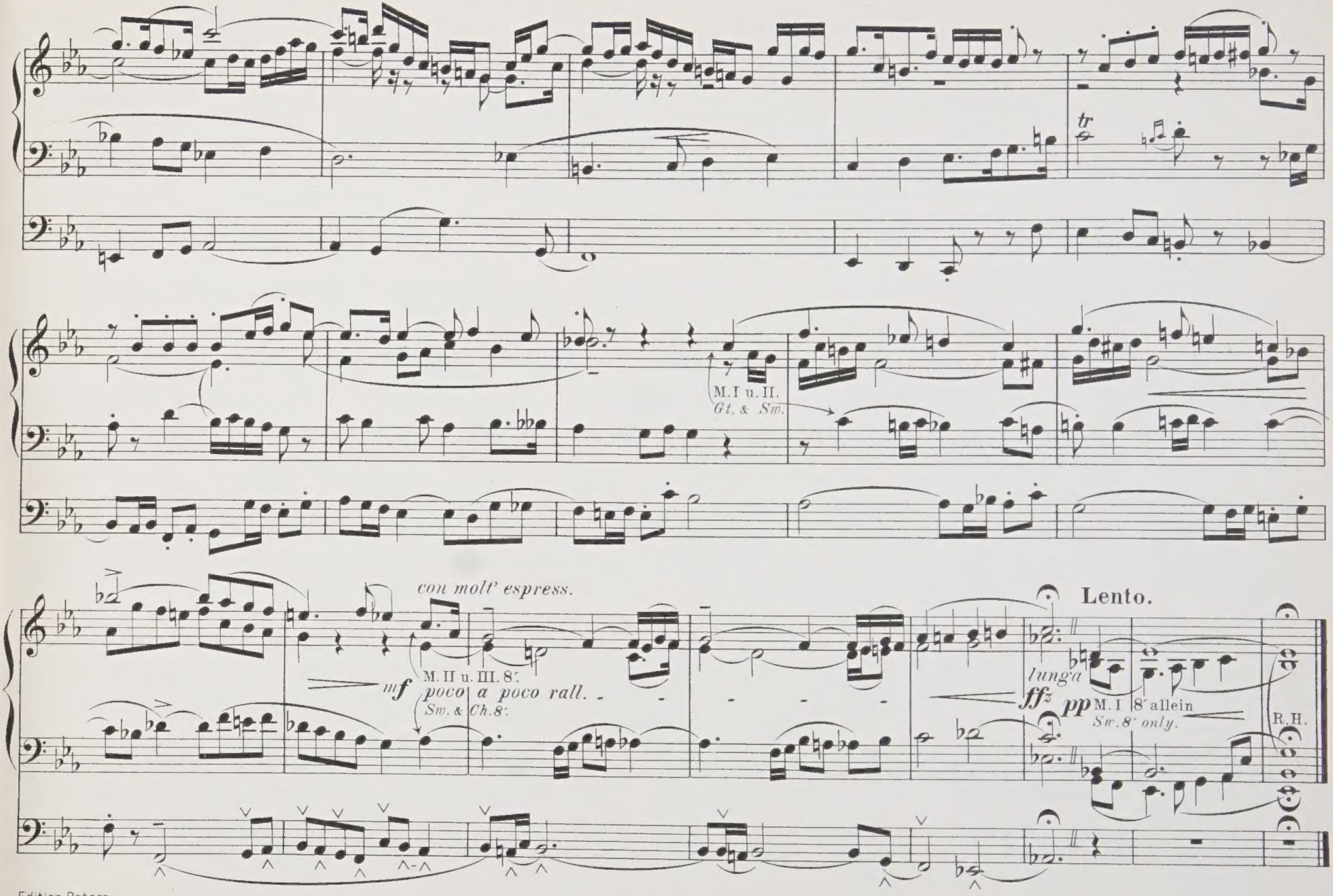
Allegro molto moderato. (♩=66).

con espressione




M.II.u.IIIgek.
Sw.& Ch.coup.


cresc.
cresc.
ff
M.I.u.II.
Gt. & Sw.
brillante
ff marcatissimo
M.I. gek. mit 16′ u. 8′.
Gt. to Ped. with 16′ & 8′.
M.II.u.III.
Ch. & Sw.
L.H.
marcato
(Umk)M.I. 8′ u. 4′.
(Inv)Gt. 8′ & 4′.

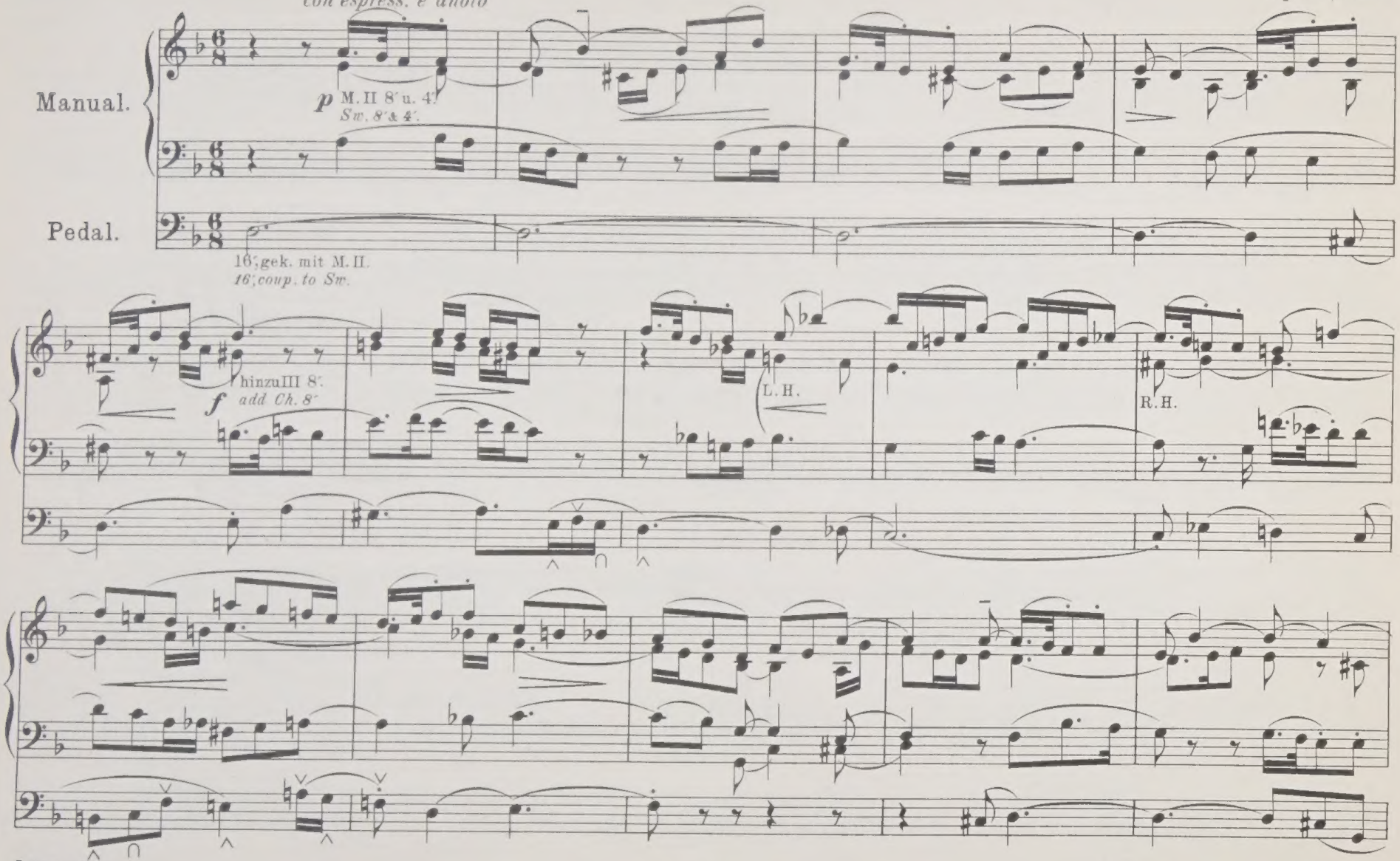

tr
M. I u. II.
Gt. & Sw.
con molt' espress.
mf
M. II u. III. 8'.
poco a poco rall.
Sw. & Ch. 8'.
Lento.
lunga
ffz
pp
M. I 8' allein
Sw. 8' only.
R. H.

Praeludium.

Andantino. (♪=100)

con espress. e duolo

Op. 33, No 5.



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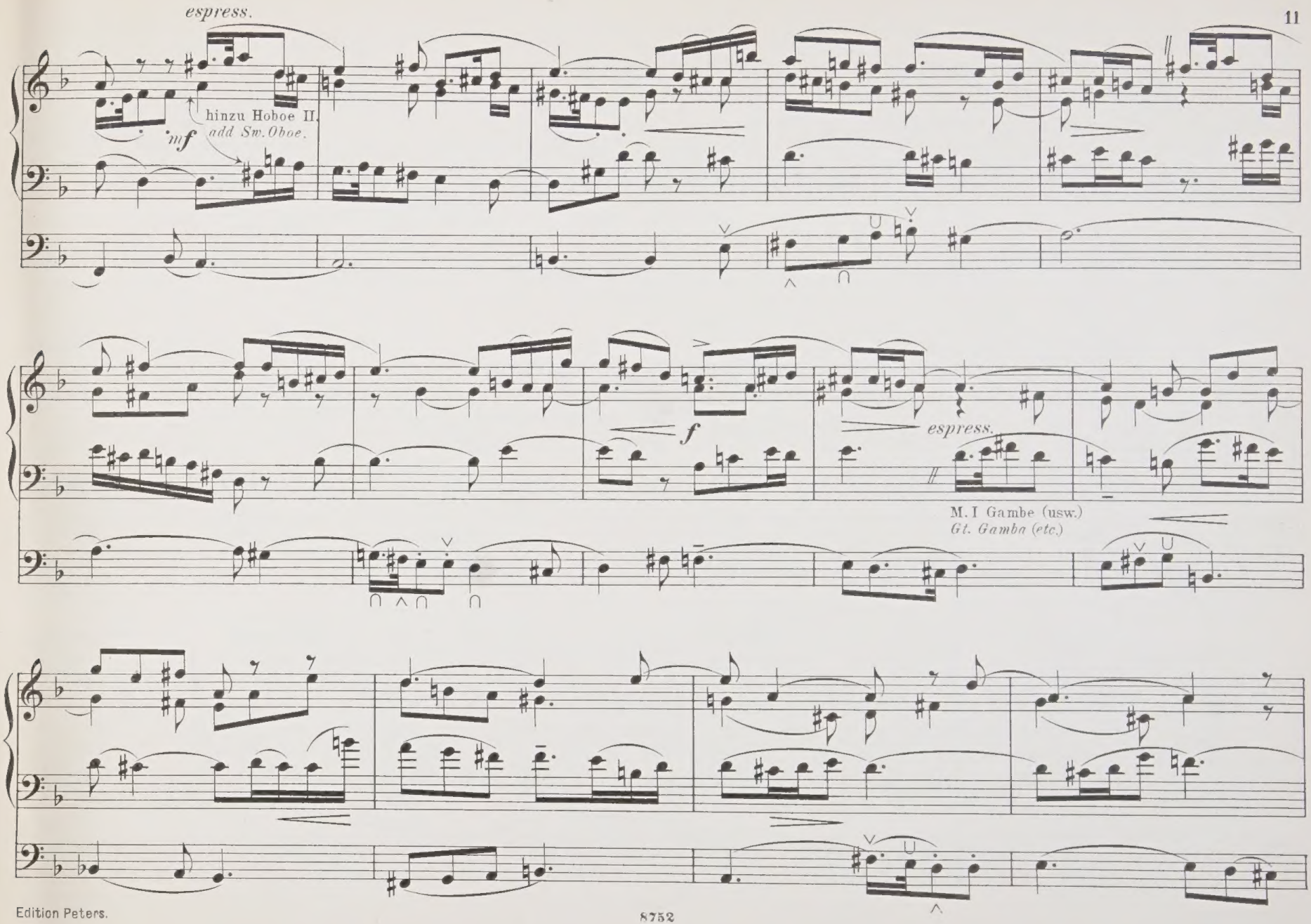
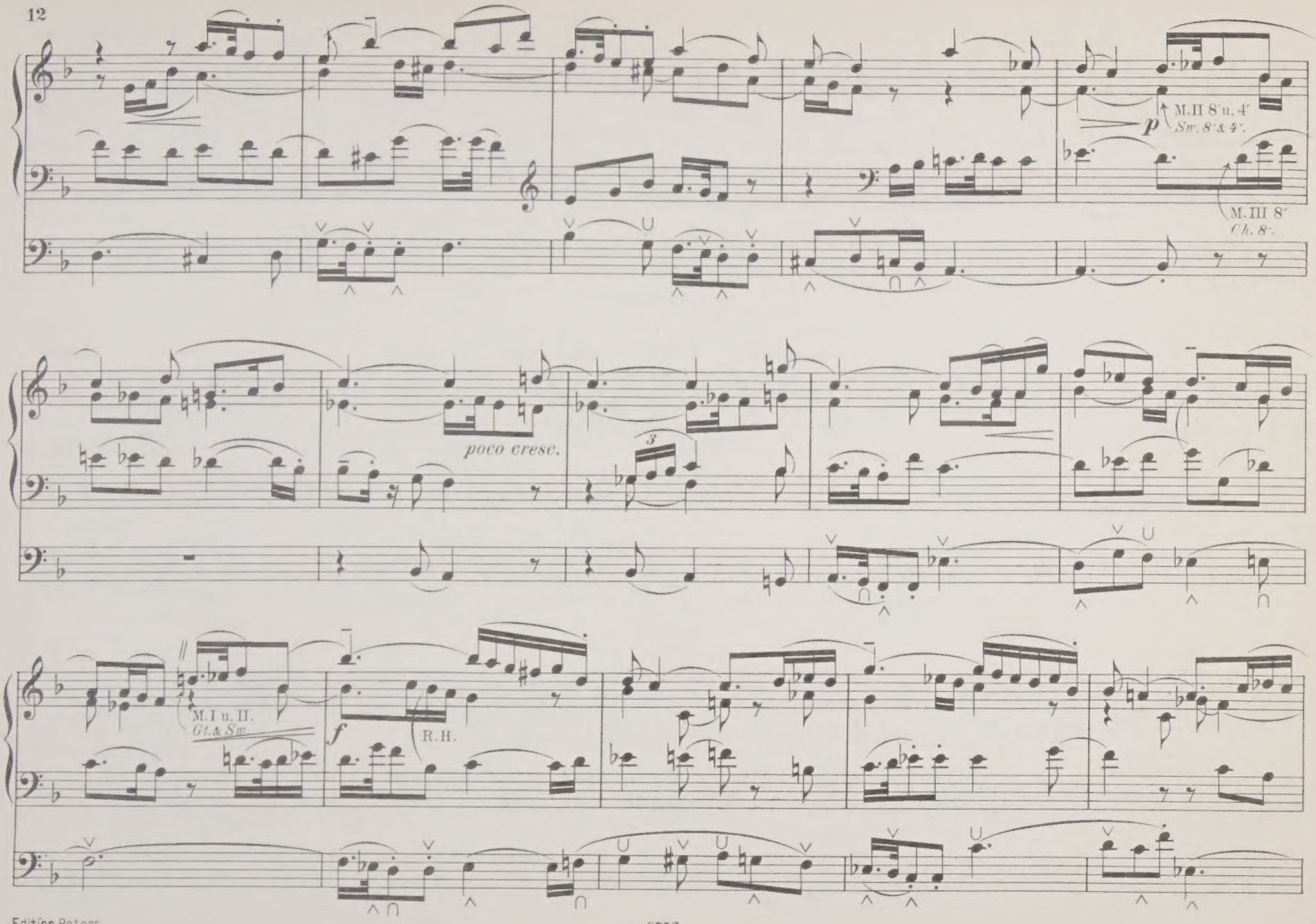
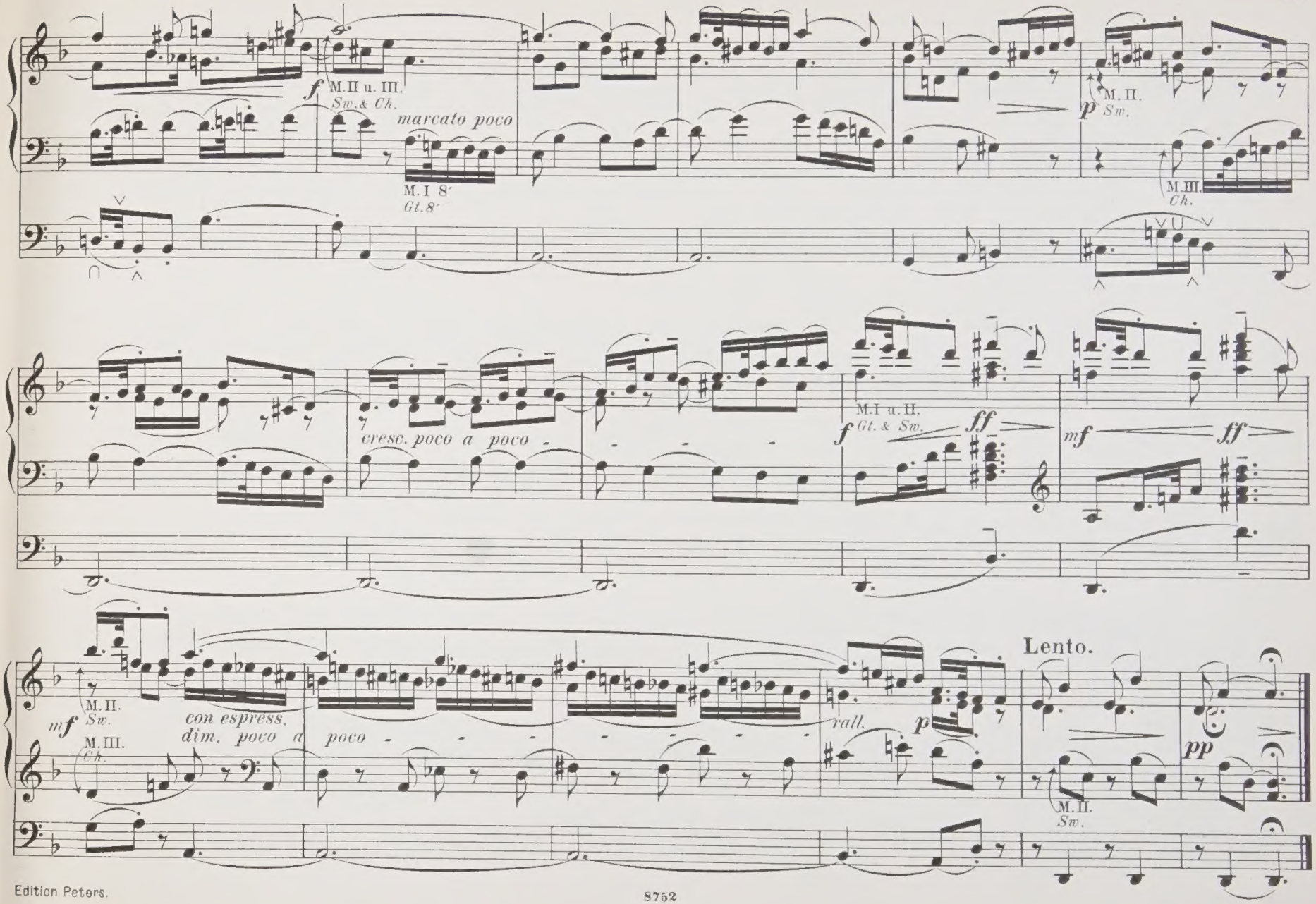
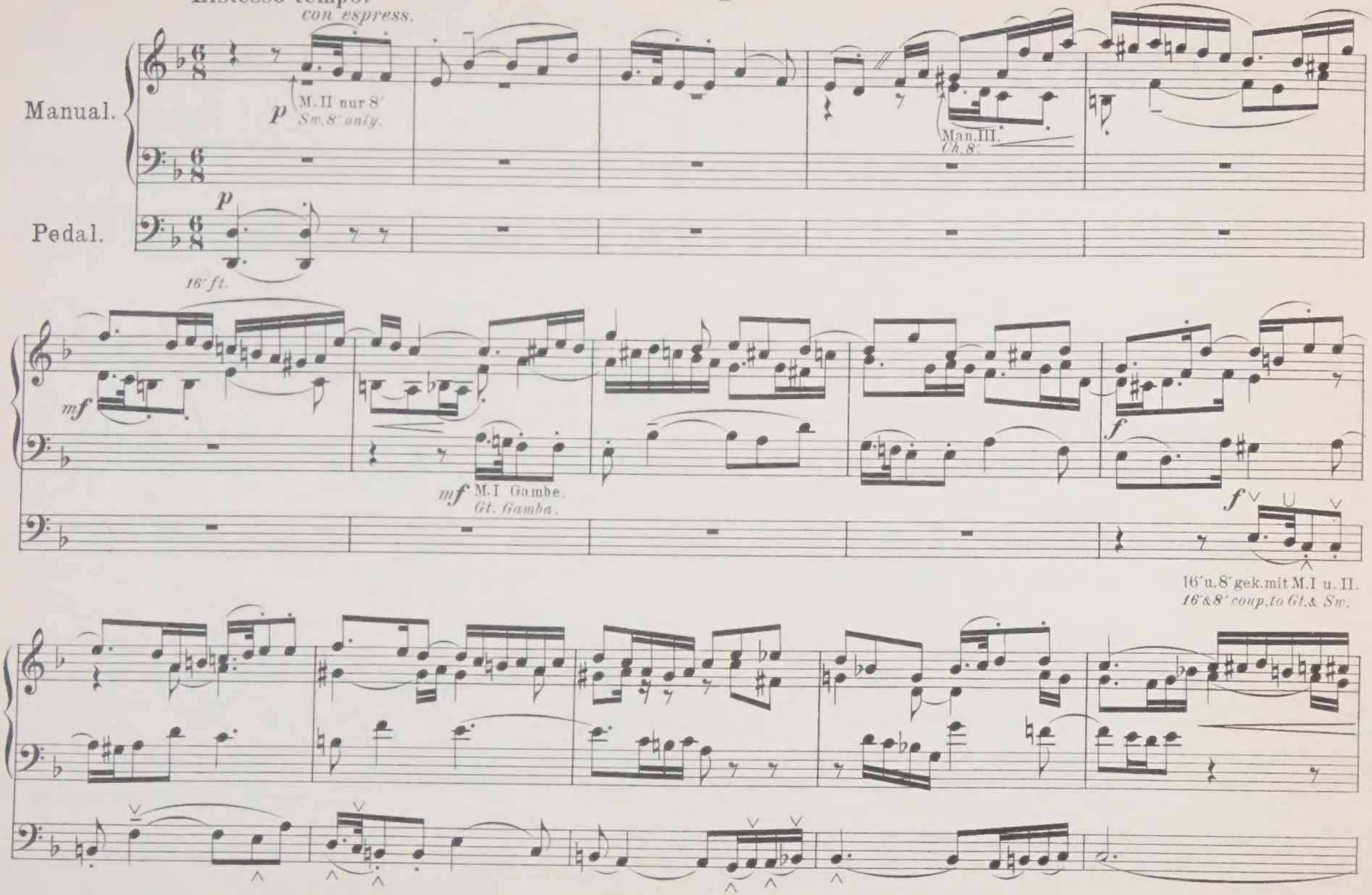
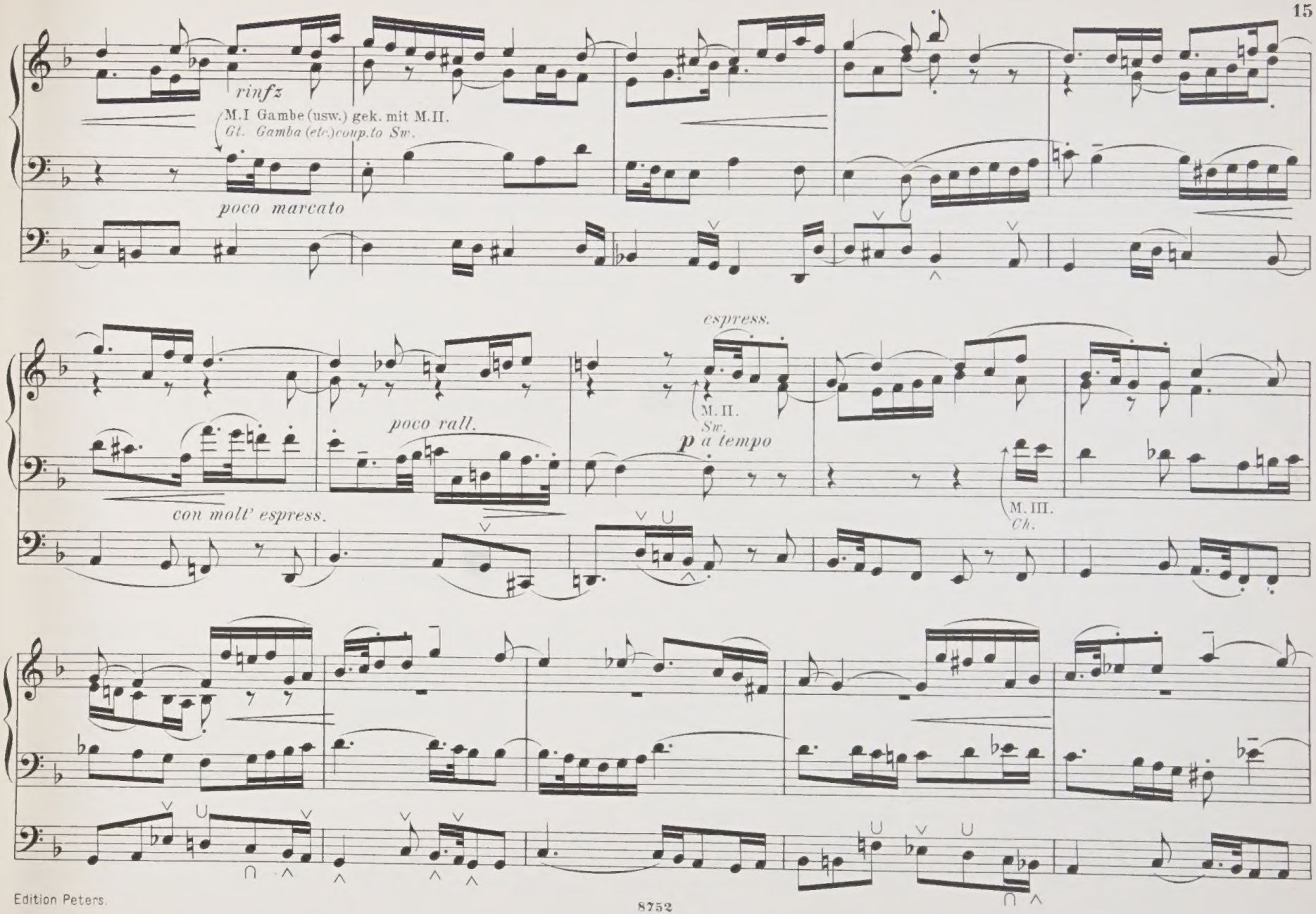

espress.
hinzu Hoboe II.
add Sw. Oboe.
mf
f
espress.
M. I Gambe (usw.)
Gt. Gamba (etc.)

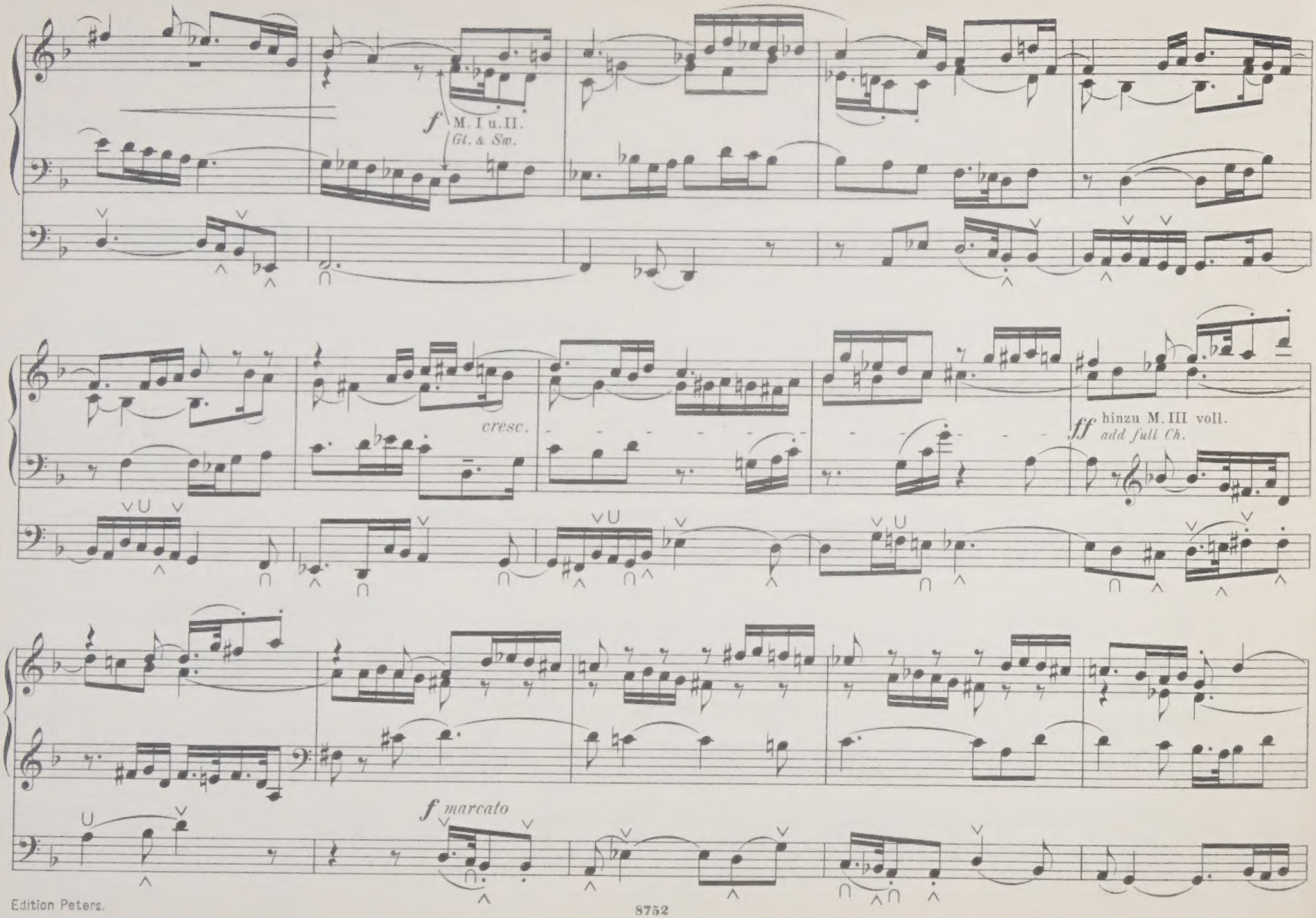

M. II 8′ u. 4′
Sw. 8′ & 4′.
p
M. III 8′
Ch. 8′.
poco cresc.
3
M. I u. II.
Gt. & Sw.
f
R. H.

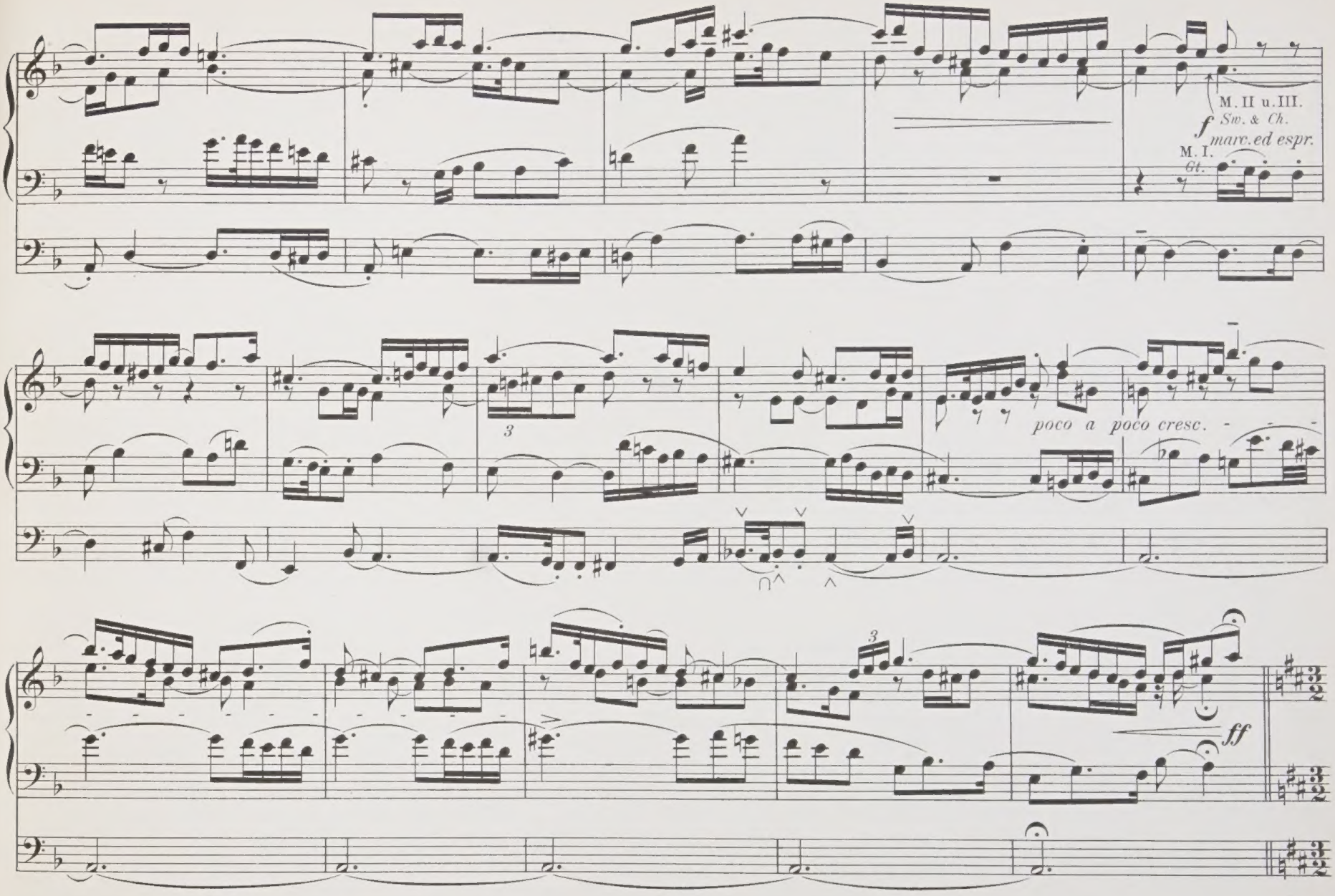

f
M. II u. III.
Sw. & Ch.
marcato poco
M. I 8′
Gt. 8′
p
M. II.
Sw.
M. III.
Ch.
cresc. poco a poco
f
M. I u. II.
Gt. & Sw.
ff
mf
ff
mf
M. II.
Sw.
M. III.
Ch.
con espress.
dim. poco a poco
rall.
p
Lento.
pp
M. II.
Sw.

Fuge.


L'istesso tempo.
con espress.
Manual.
Pedal.
p
M. II nur 8′
Sw. 8′ only.
Man. III.
Ch. 8′.
16′ ft.
mf
mf M. I Gambe.
Gt. Gamba.
f
16′ u. 8′ gek. mit M. I u. II.
16′ & 8′ coup. to Gt. & Sw.

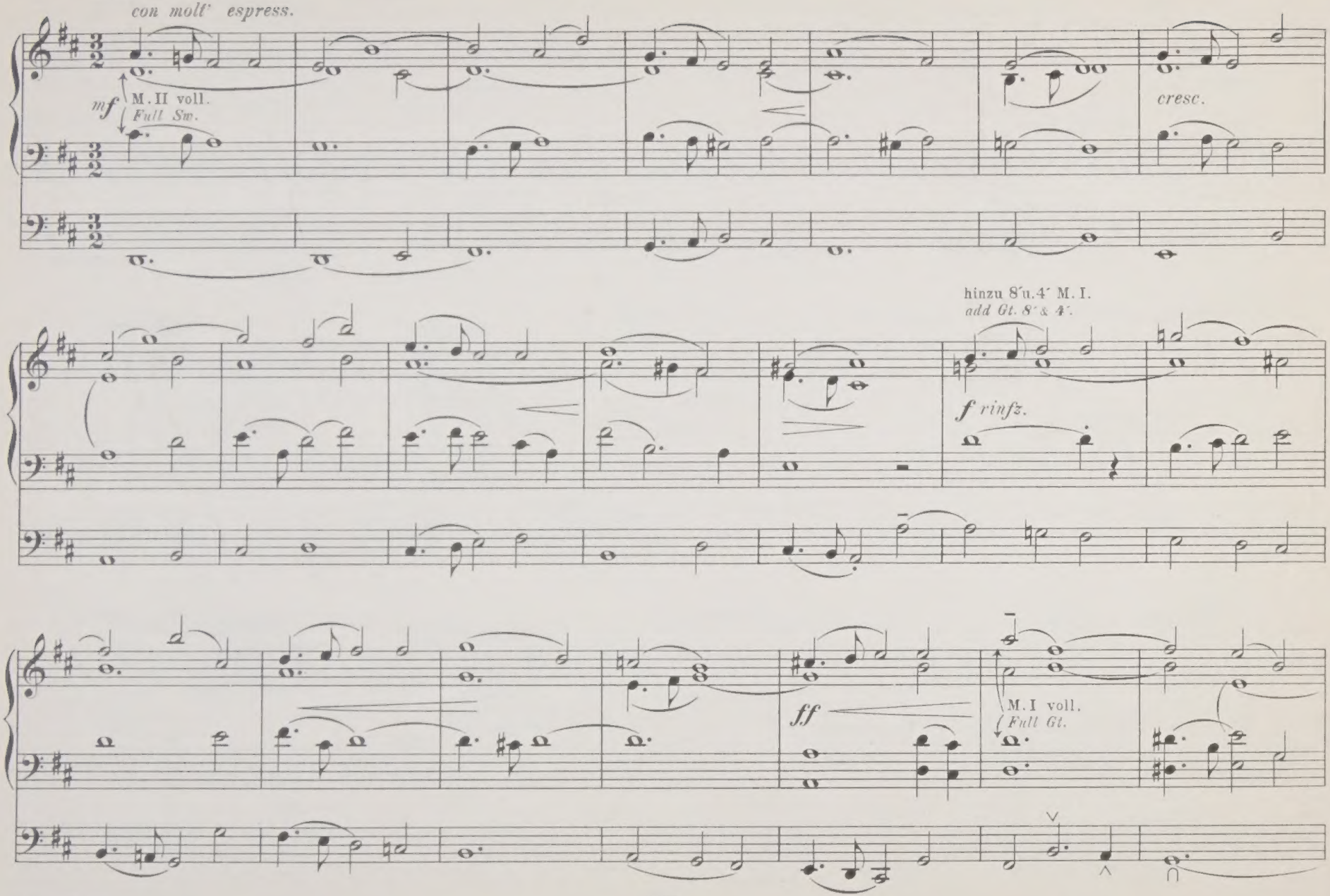

rinfz
M.I Gambe (usw.) gek. mit M.II.
Gt. Gamba (etc.) coup. to Sw.
poco marcato
espress.
M. II.
Sw.
poco rall.
p a tempo
con molt' espress.
M. III.
Ch.

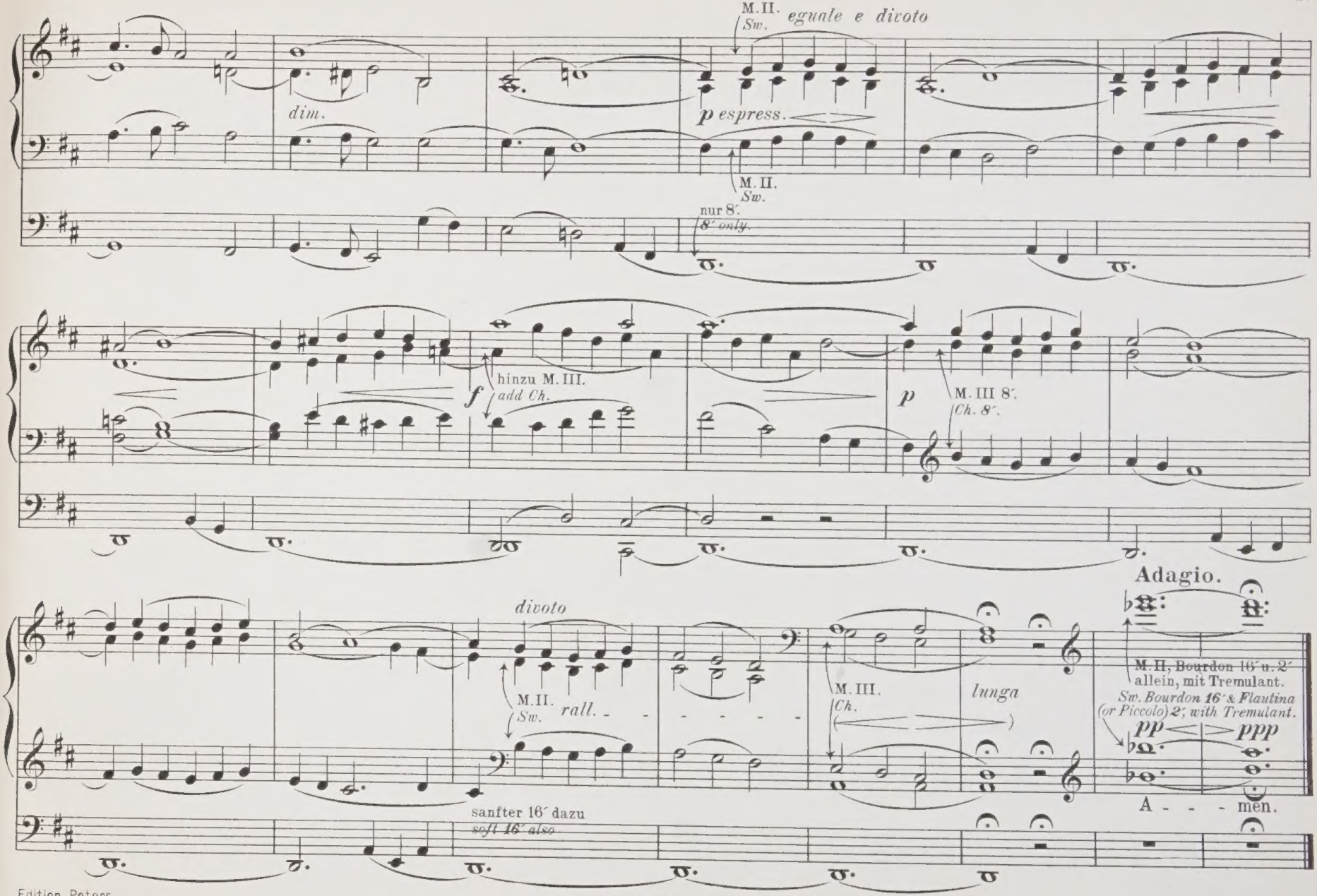

f M. I u. II.
Gt. & Sw.
cresc.
ff hinzu M. III voll.
add full Ch.
f marcato


M. II u. III.
f Sw. & Ch.
marc. ed espr.
M. I.
Gt.
poco a poco cresc.
ff

alla Corale.

con molt' espress.

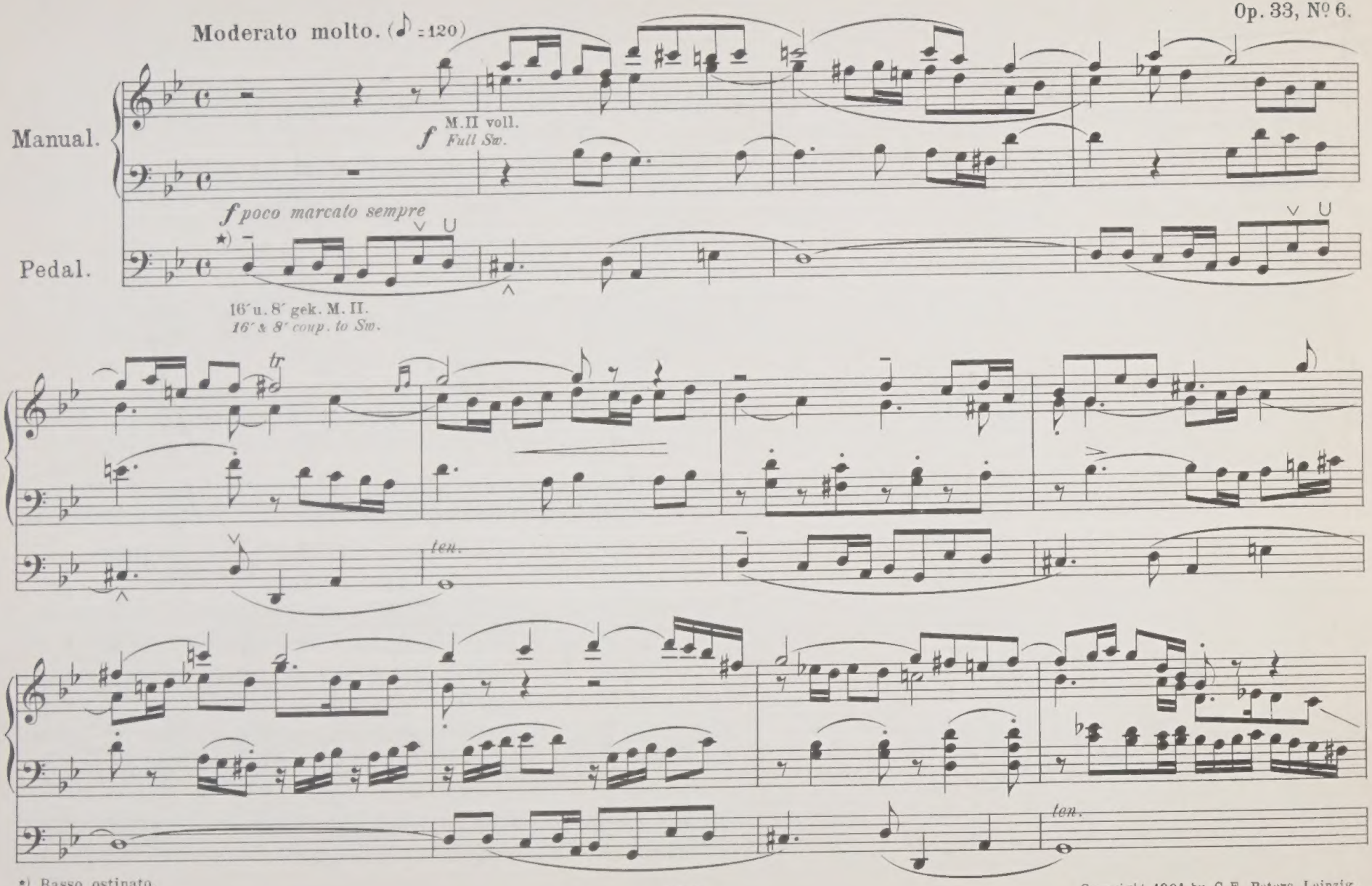



M.II.
Sw.
eguale e divoto
dim.
p espress.
M. II.
Sw.
nur 8′.
8′ only.
hinzu M. III.
add Ch.
f
p
M. III 8′.
Ch. 8′.
Adagio.
divoto
M.II.
Sw.
rall.
M. III.
Ch.
lunga
M. II, Bourdon 16′ u. 2′
allein, mit Tremulant.
Sw. Bourdon 16′ & Flautina
(or Piccolo) 2′, with Tremulant.
pp
ppp
sanfter 16′ dazu
soft 16′ also
A - - - men.

To Mr. HARRY ROWE SHELLEY.

Praeludium.

Op. 33, № 6.



*) Basso ostinato.

Edition Peters.

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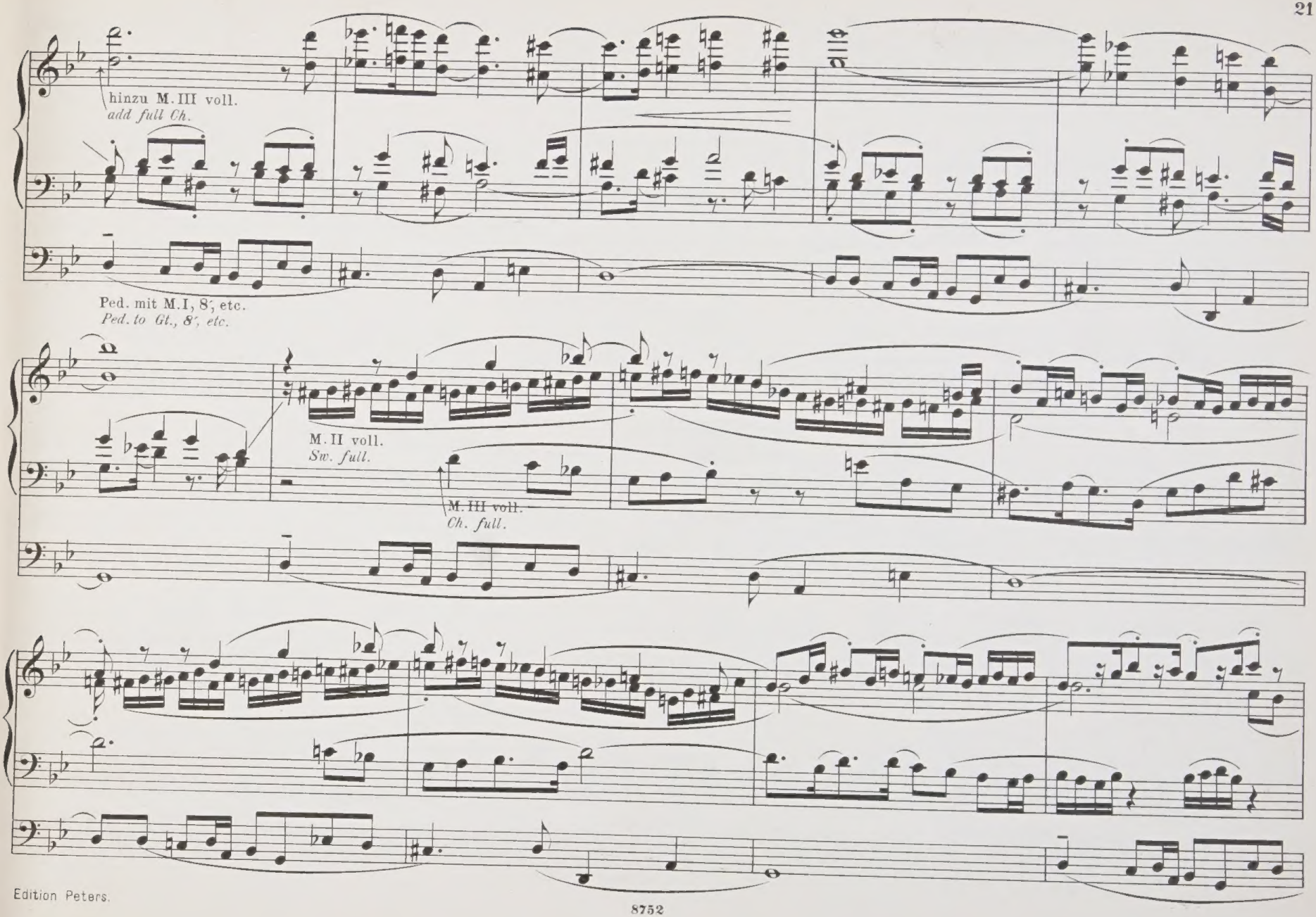
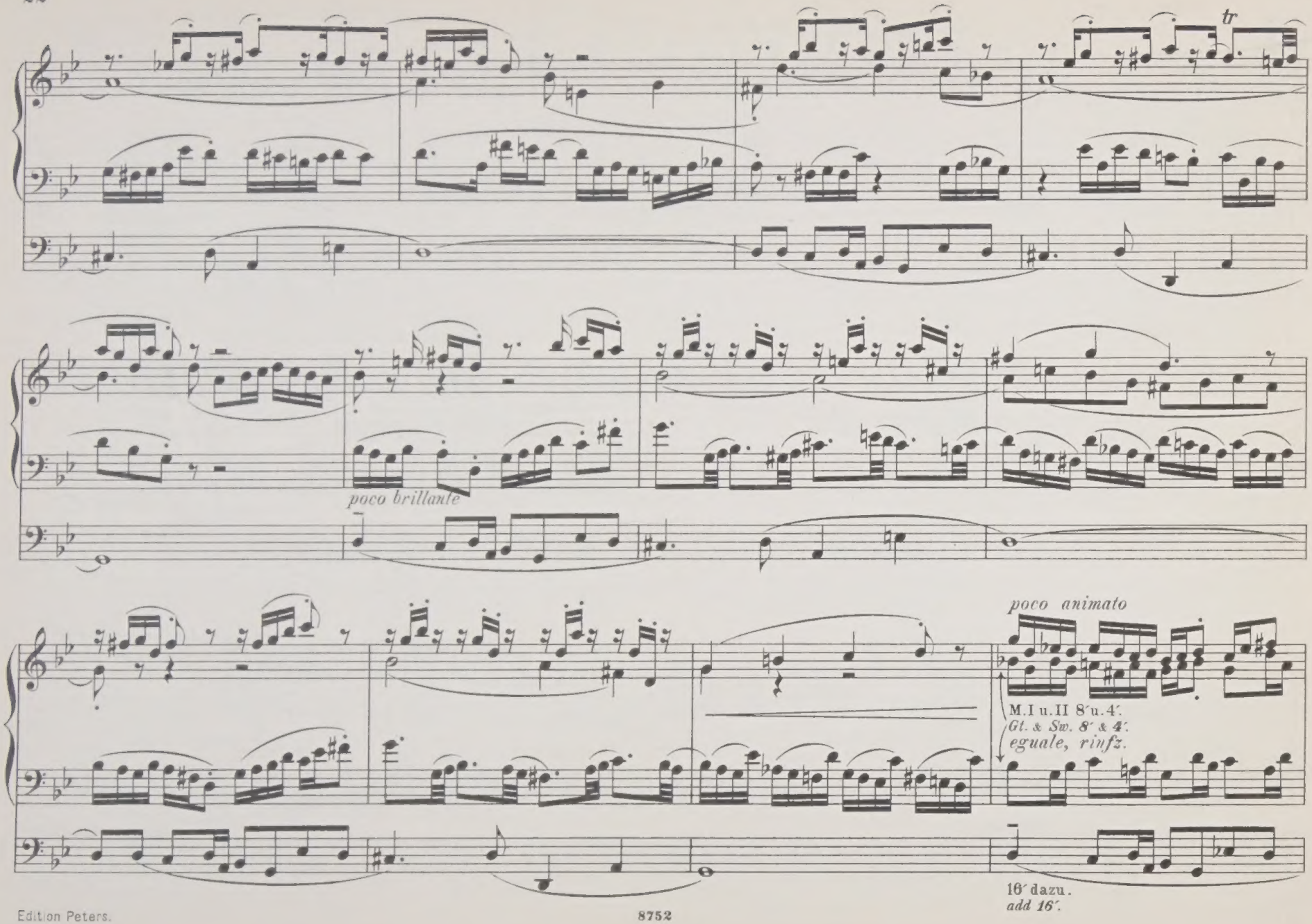
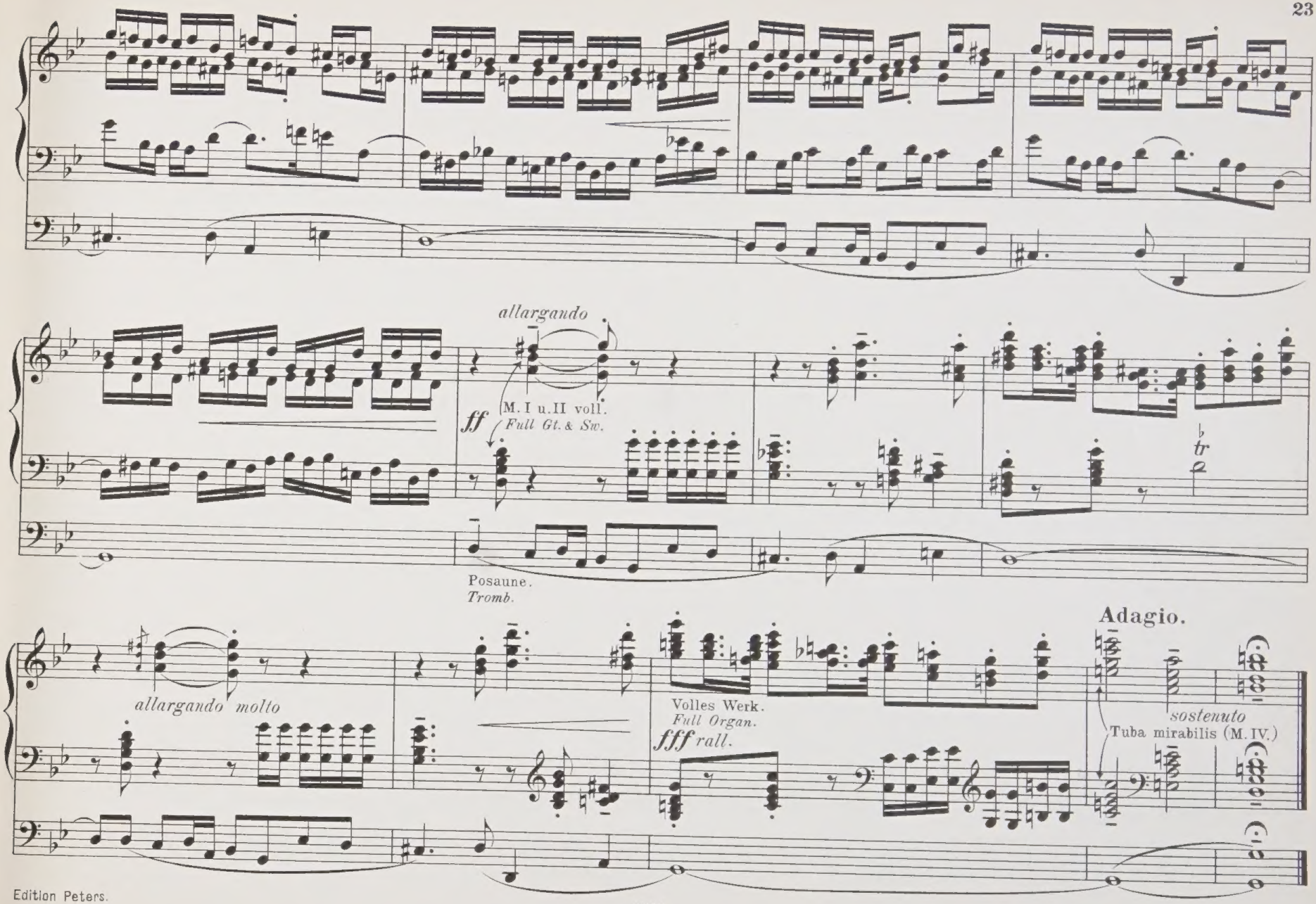
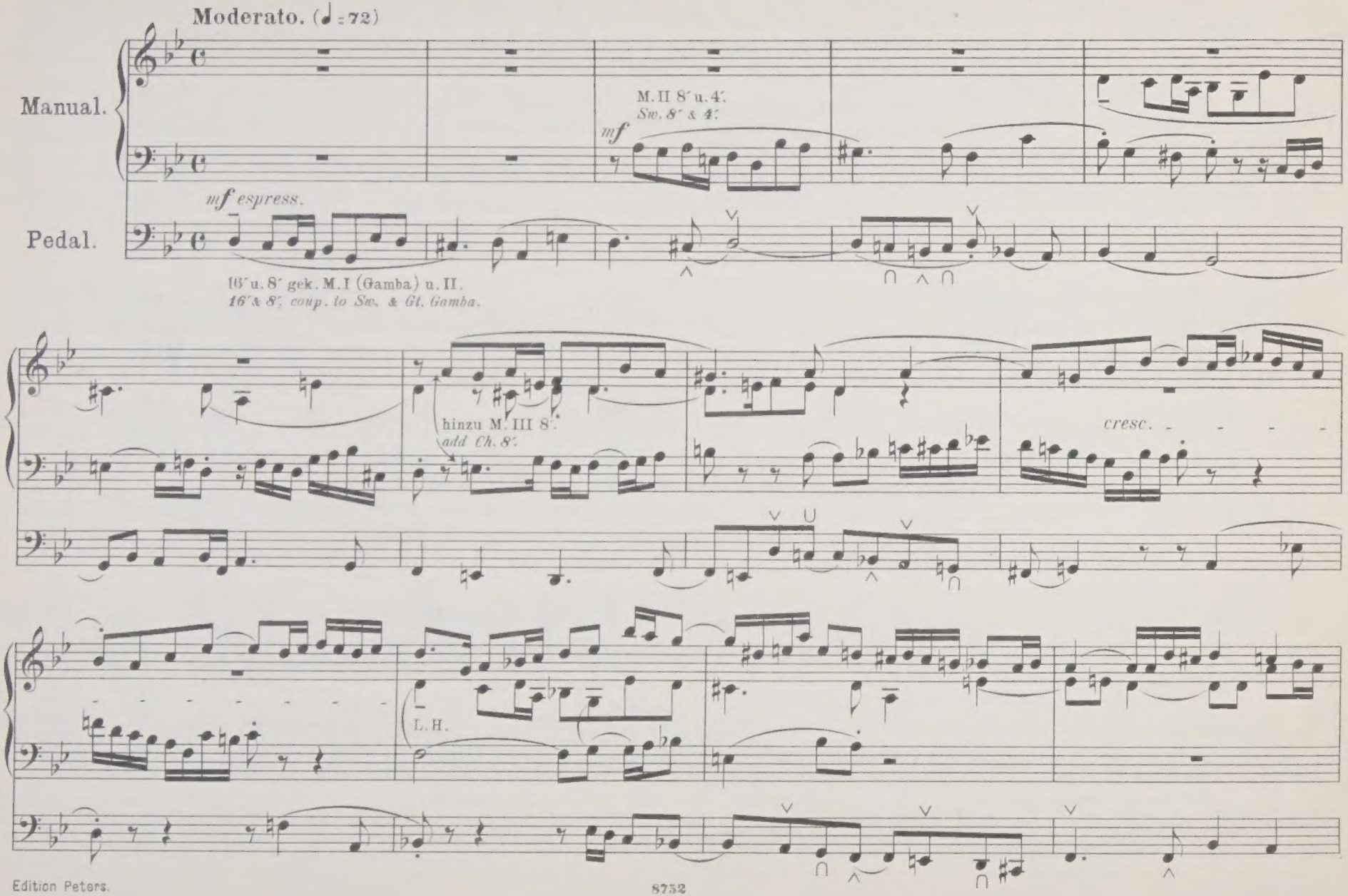
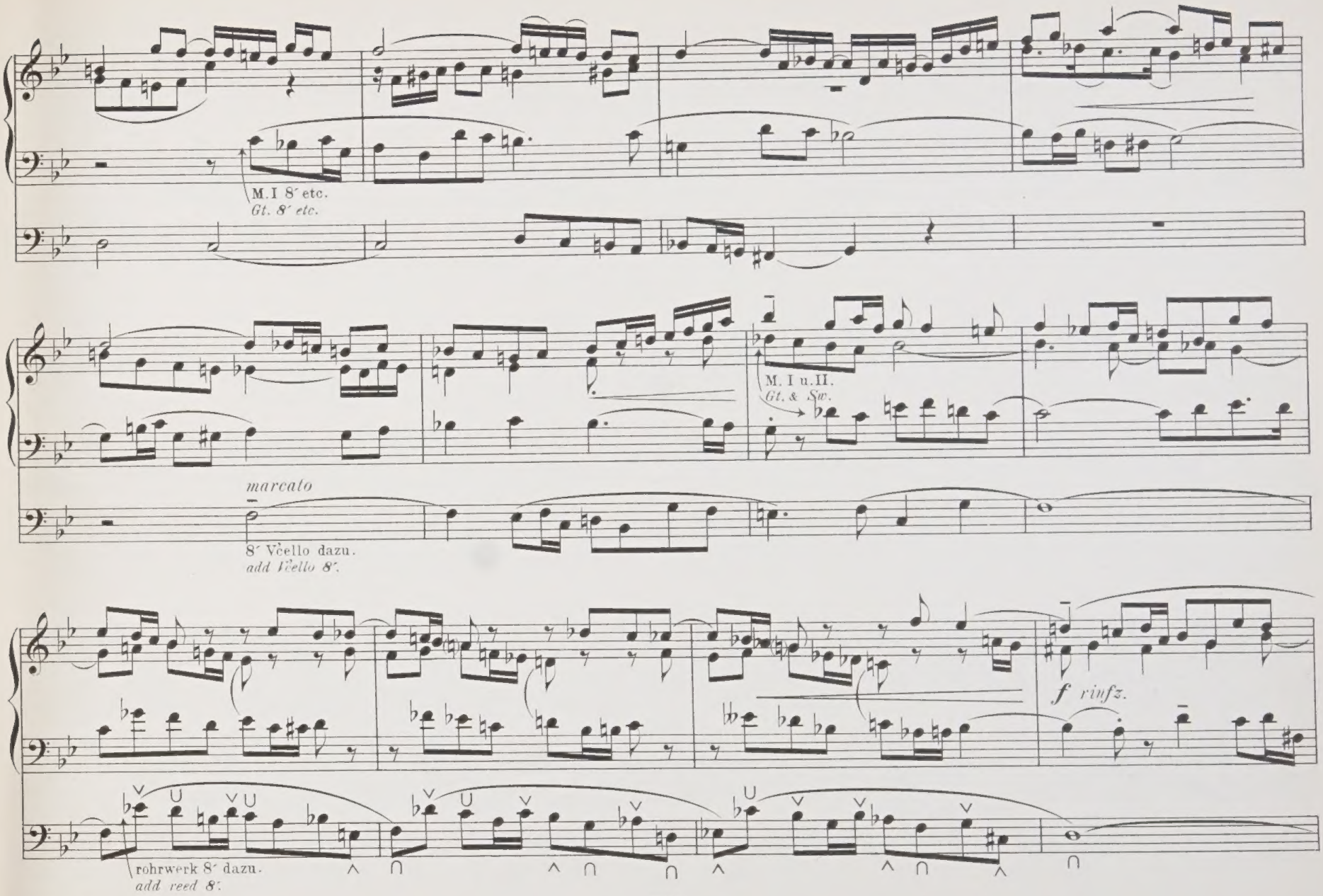

hinzu M. III voll.
add full Ch.
Ped. mit M.I, 8′, etc.
Ped. to Gt., 8′, etc.
M. II voll.
Sw. full.
M. III voll.
Ch. full.

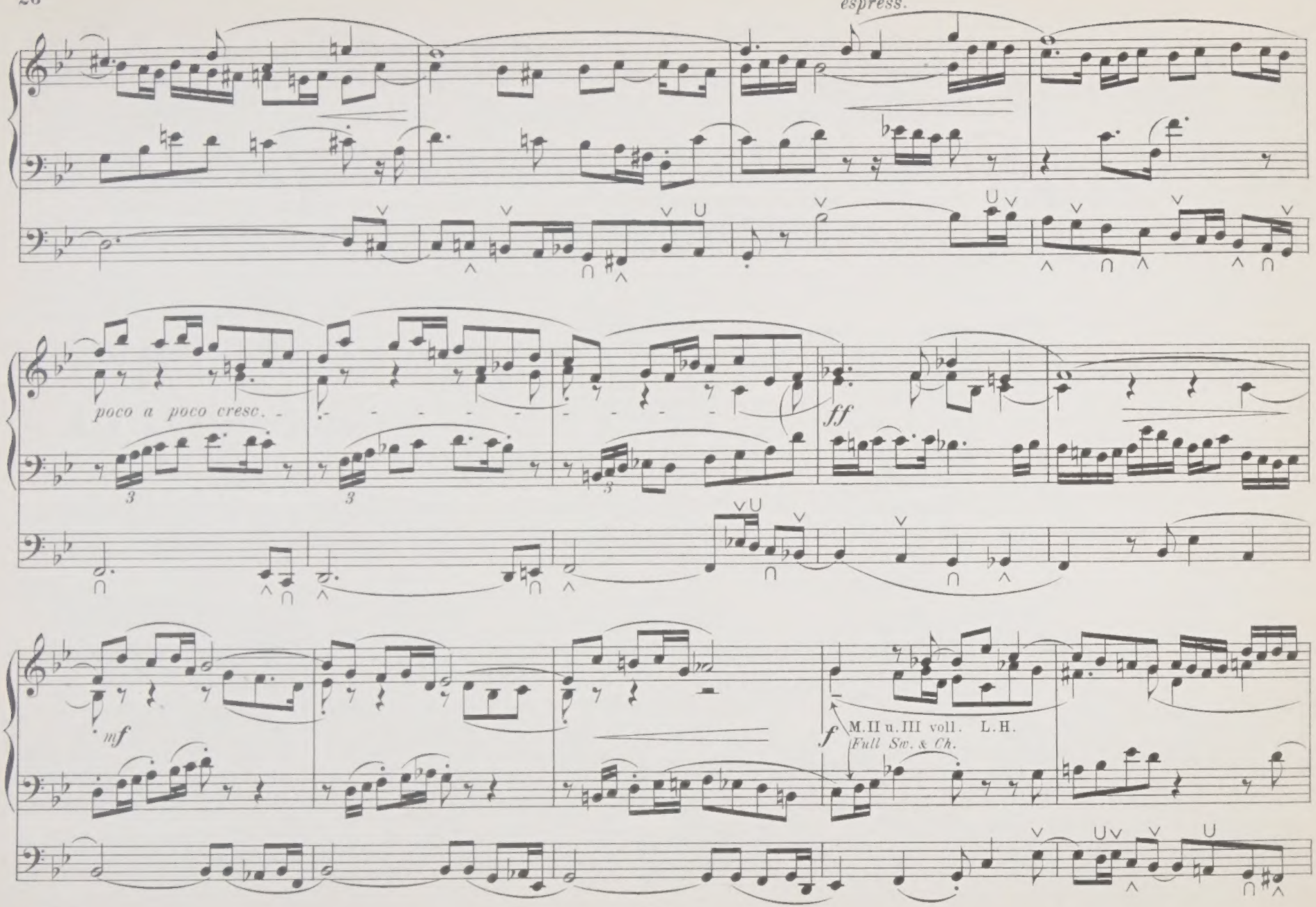

tr
poco brillante
poco animato
M.I u.II 8′u.4′.
Gt. & Sw. 8′ & 4′.
eguale, rinfz.
16′ dazu.
add 16′.

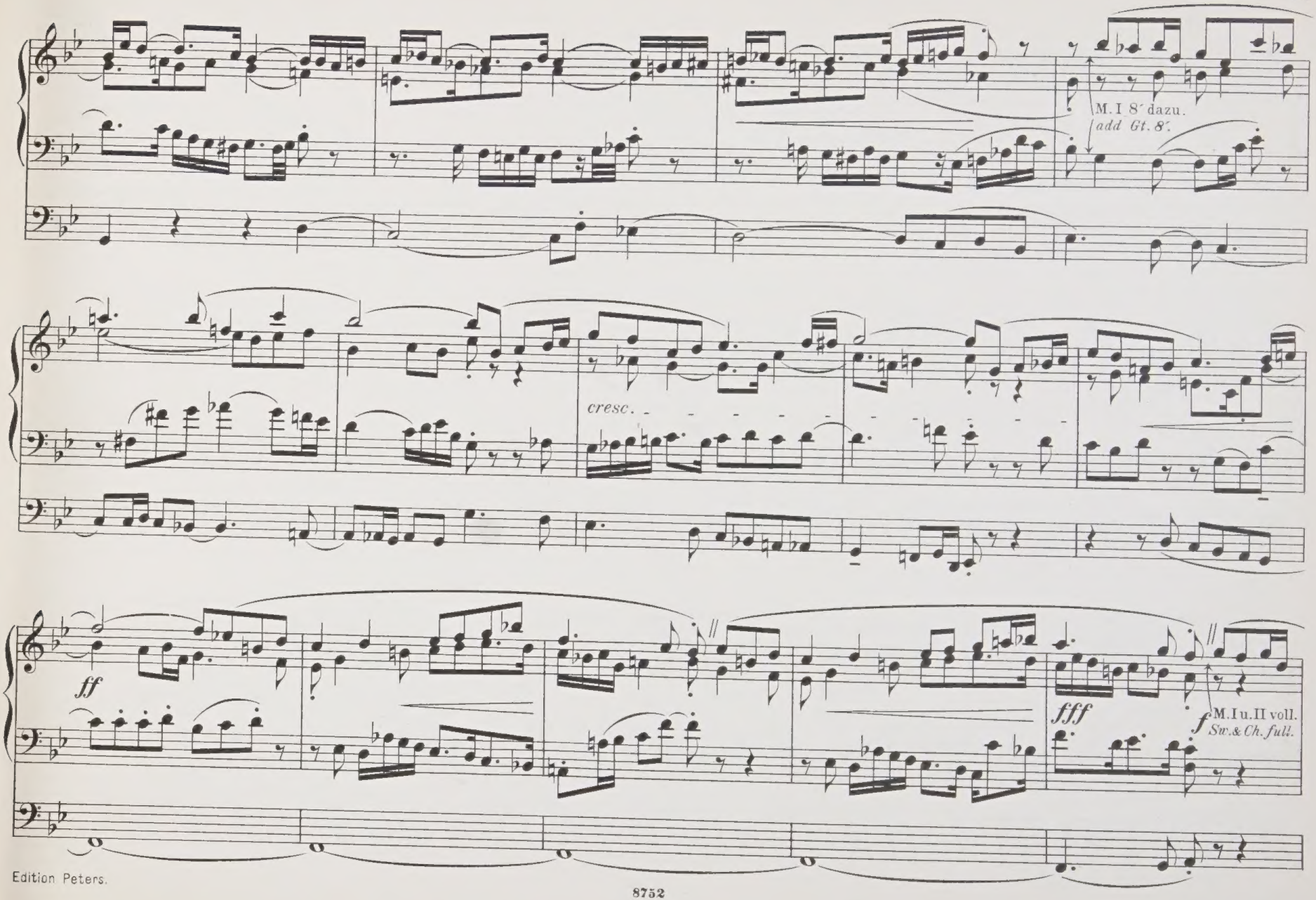

allargando
ff
M. I u. II voll.
Full Gt. & Sw.
tr
Posaune.
Tromb.
allargando molto
Volles Werk.
Full Organ.
fff rall.
Adagio.
sostenuto
Tuba mirabilis (M. IV.)

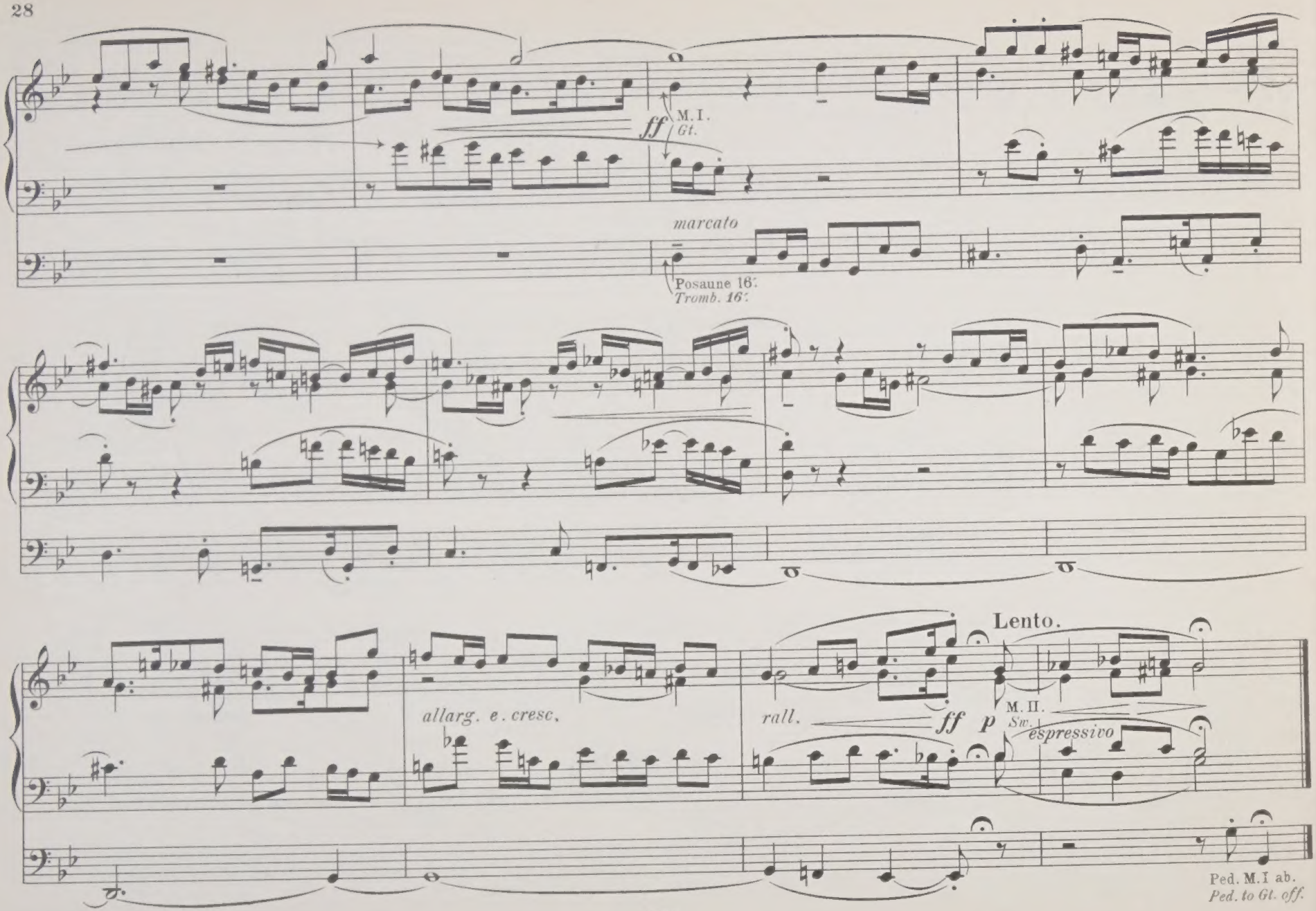
Fuge.


Moderato. (♩ = 72)
Manual.
Pedal.
M. II 8′ u. 4′.
Sw. 8′ & 4′.
mf
mf espress.
16′ u. 8′ gek. M. I (Gamba) u. II.
16′ & 8′, coup. to Sw. & Gt. Gamba.
hinzu M. III 8′.
add Ch. 8′.
cresc.
L. H.


M.I 8′ etc.
Gt. 8′ etc.
M. I u. II.
Gt. & Sw.
marcato
8′ Včello dazu.
add Vcello 8′.
f rufz.
rohrwerk 8′ dazu.
add reed 8′.


espress.
poco a poco cresc.
ff
mf
f
M.II u. III voll. L.H.
Full Sw. & Ch.


M. I 8′ dazu.
add Gt. 8′.
cresc.
ff
fff
f
M. I u. II voll.
Sw. & Ch. full.


ff
M. I.
Gt.
marcato
Posaune 16'
Tromb. 16'
allarg. e. cresc.
rall.
ff
p
Lento.
M. II.
Sw.
espressivo
Ped. M. I ab.
Ped. to Gt. off.

Symphonische

Praeludien und Fugen

für die Orgel

von

H. W. NICHOLL

Opus 35.

Eigenthum des Verlegers.

8651.53

LEIPZIG
C. F. PETERS.

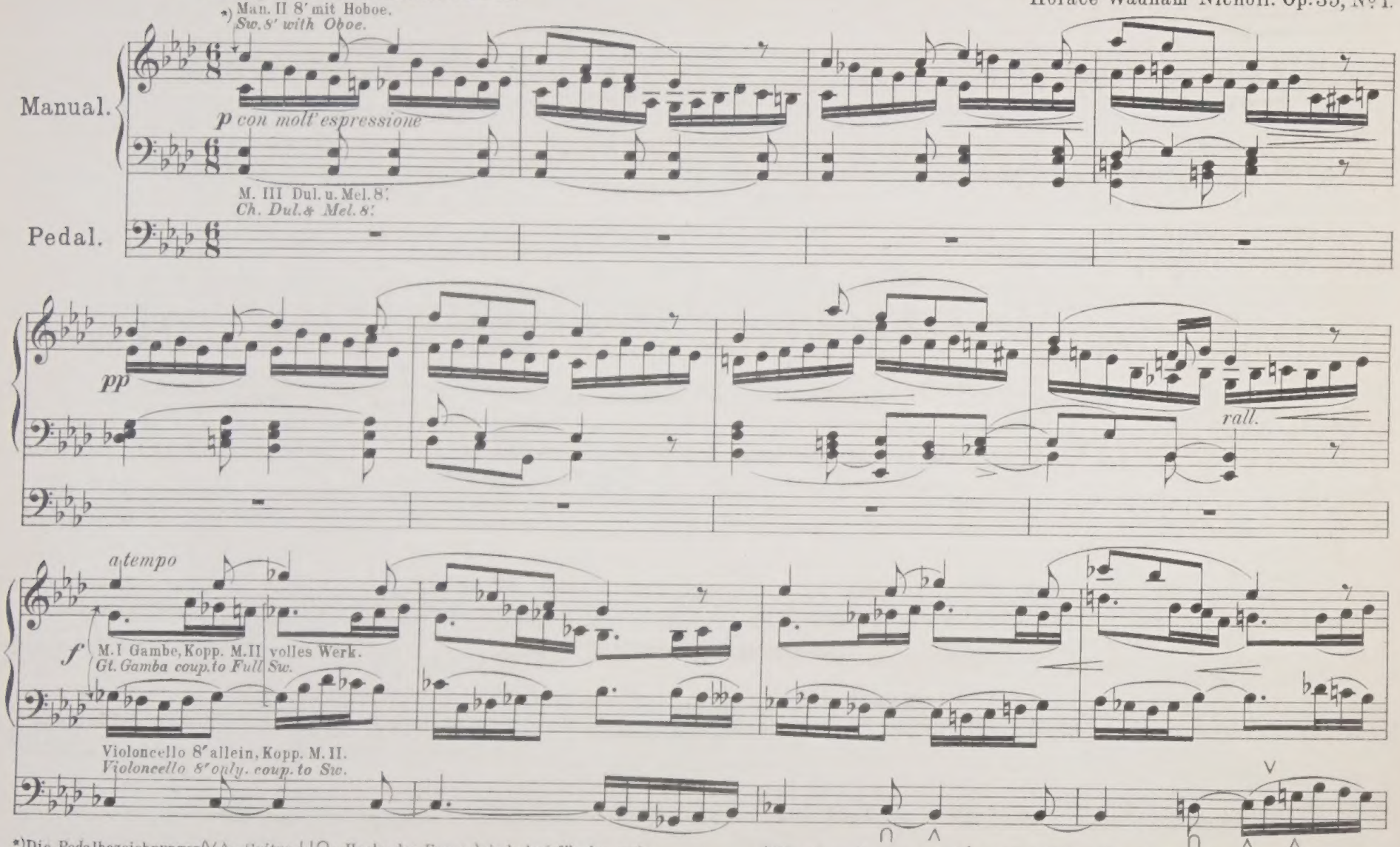
To Professor EBENEZER PROUT.

Praeludium.

(Romanze.)

Larghetto cantabile. (♪ = 60)

Horace Wadham Nicholl: Op. 35, No 1.



*) Die Pedalbezeichnungen (∨∧ = Spitze, ∪∩ = Hacke des Fusses) sind oben für den rechten, unten für den linken Fuss.

*) *The signs for the Pedal (∨∧ = toe, ∪∩ = heel of the foot) are above for the right, beneath for the left foot.*

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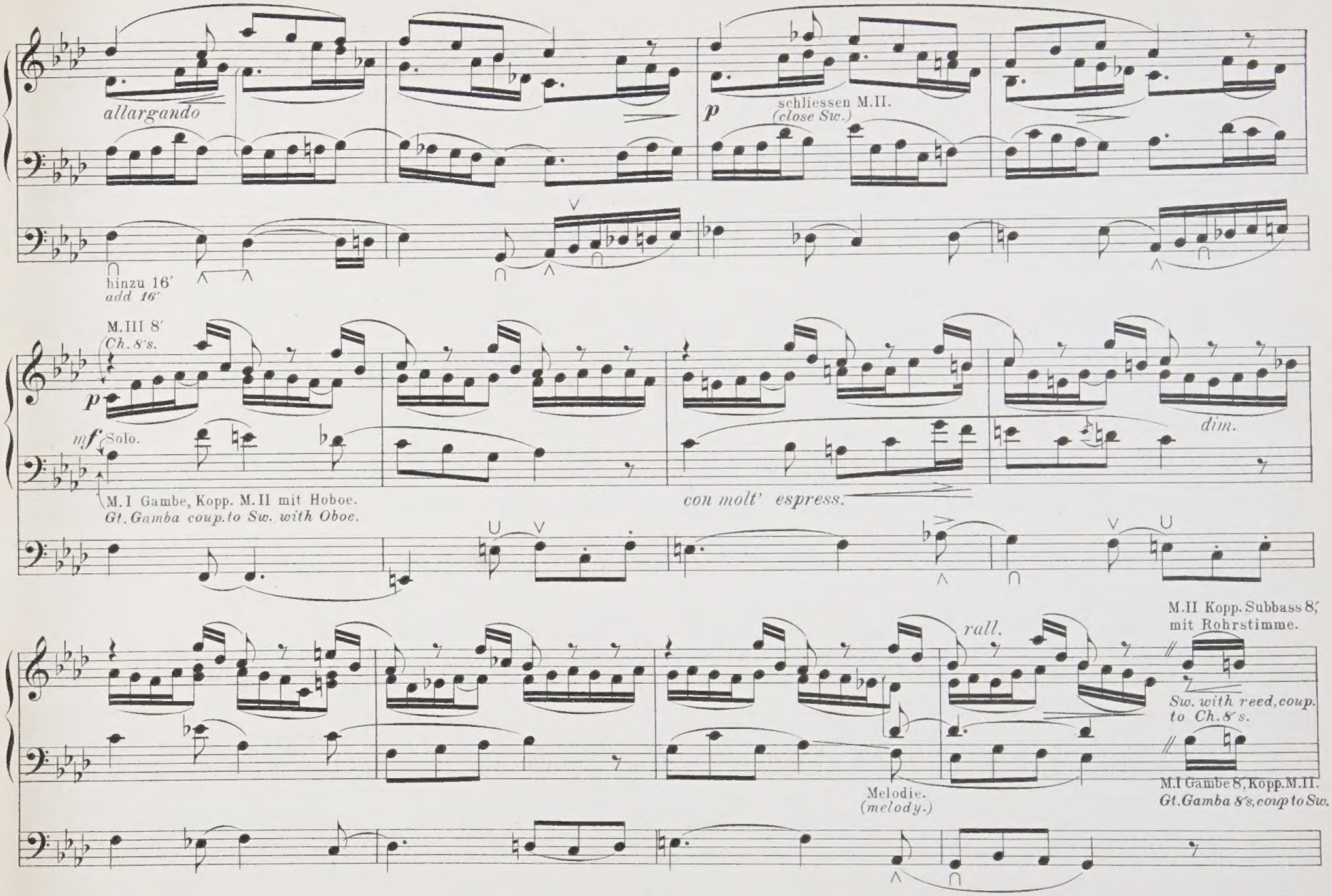
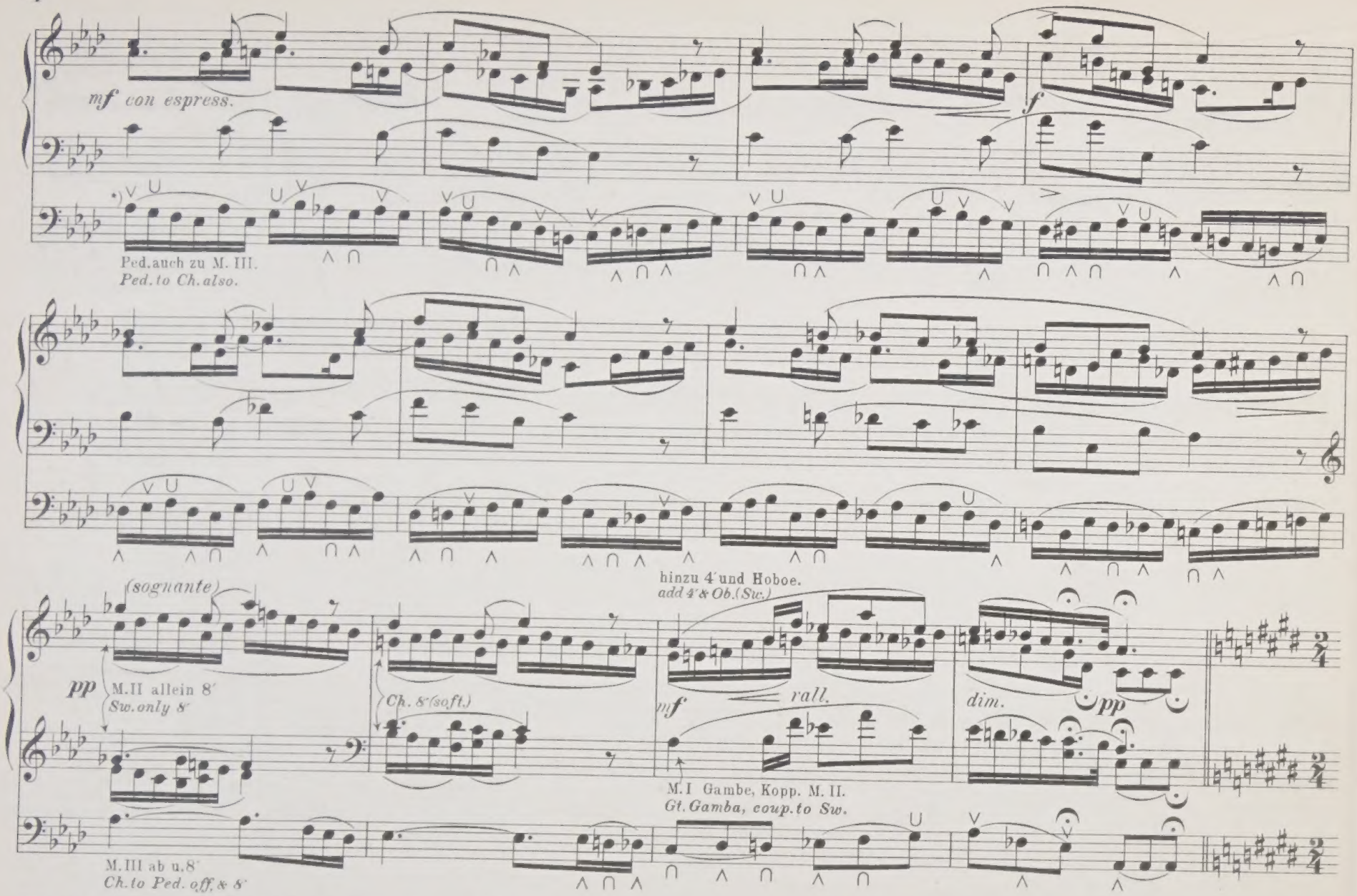
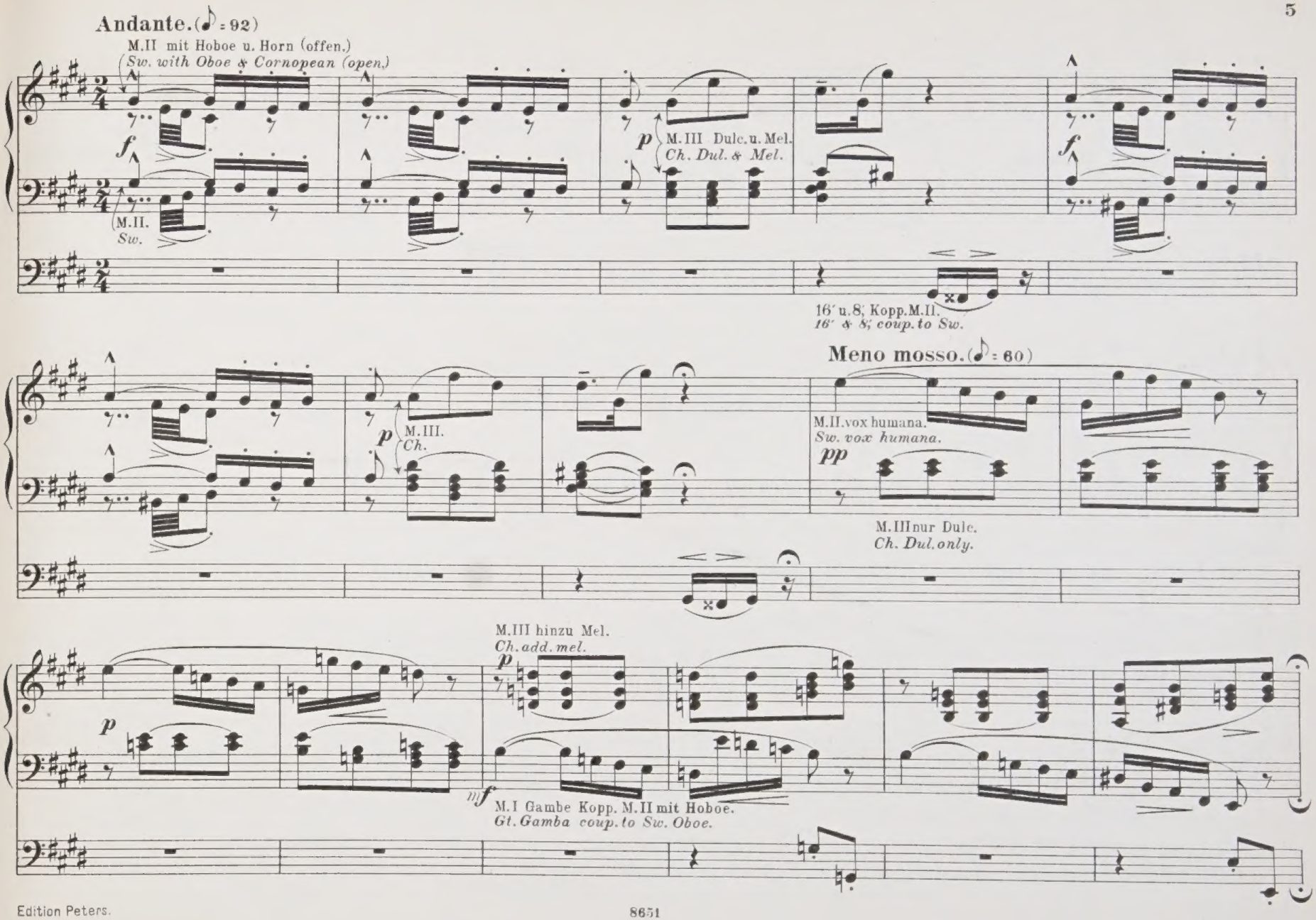
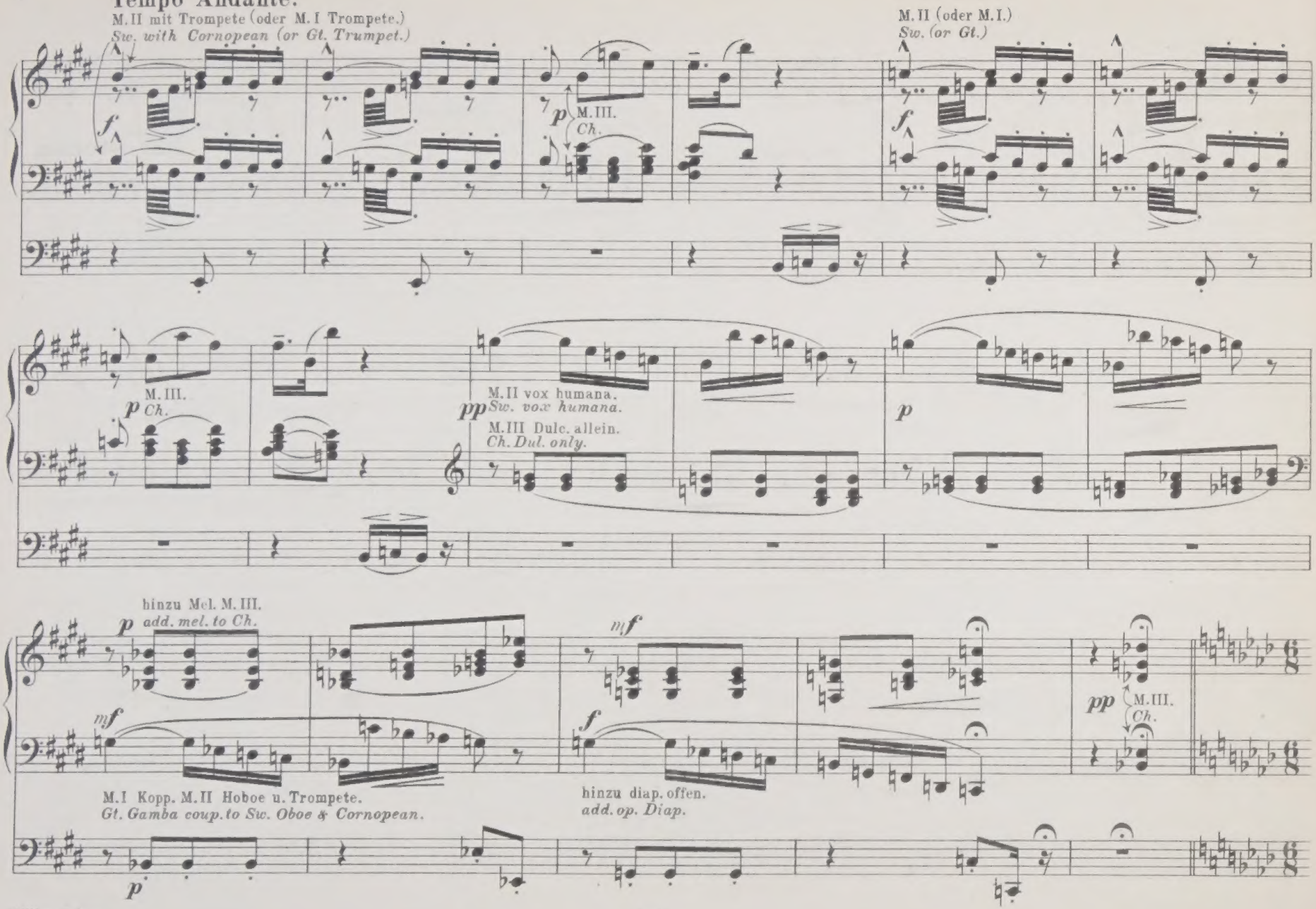

allargando
p
schliessen M.II.
(close Sw.)
hinzu 16′
add 16′
M.III 8′
Ch. 8′s.
p
mf
Solo.
M.I Gambe, Kopp. M.II mit Hoboe.
Gt. Gamba coup. to Sw. with Oboe.
con molt' espress.
dim.
rall.
M.II Kopp. Subbass 8′
mit Rohrstimme.
Sw. with reed, coup.
to Ch. 8′s.
Melodie.
(melody.)
M.I Gambe 8′, Kopp. M.II.
Gt. Gamba 8′s, coup to Sw.



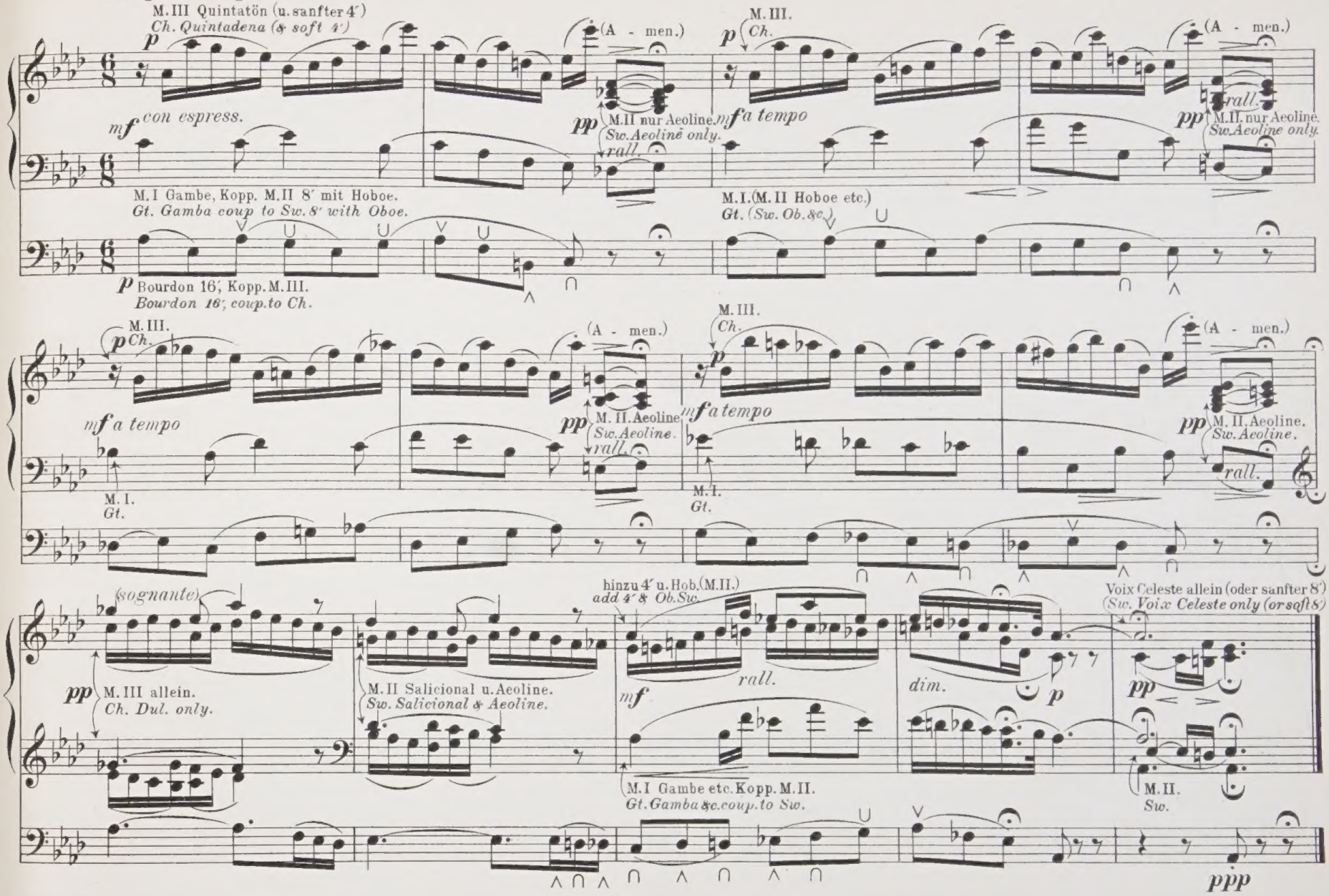
*) Die folgenden acht Takte können mit der linken Hand gespielt werden, wenn sie dem Spieler in vorgeschriebener Weise zu schwierig sind.

*) *The following 8 bars can be played with the left hand, if too difficult for the player as written.*

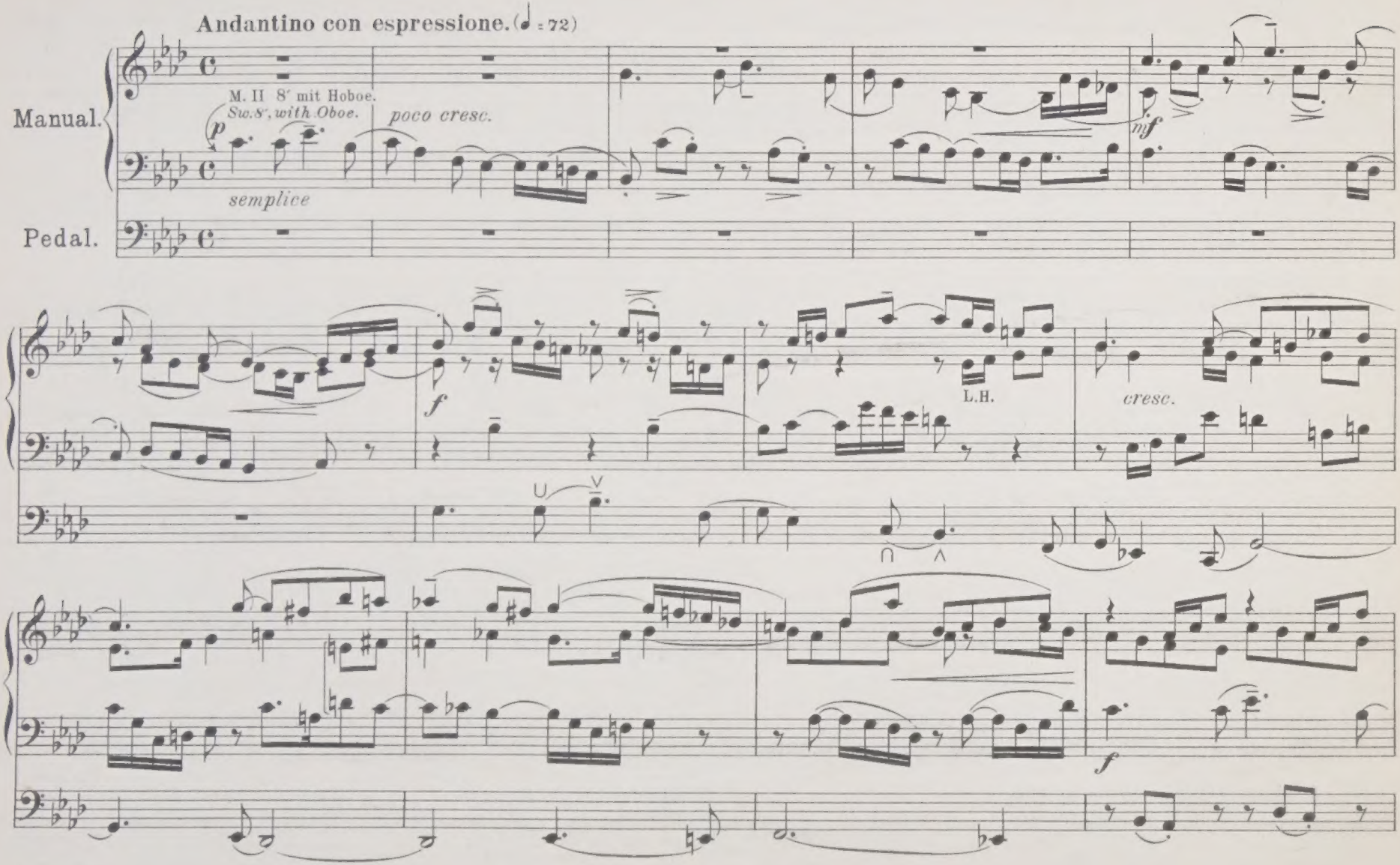

Andante. (♪ = 92)
M.II mit Hoboe u. Horn (offen.)
Sw. with Oboe & Cornopean (open.)
f
M.II.
Sw.
p
M.III Dulc. u. Mel.
Ch. Dul. & Mel.
f
16′ u. 8′ Kopp. M.II.
16′ & 8′ coup. to Sw.
Meno mosso. (♪ = 60)
p
M.III.
Ch.
M.II. vox humana.
Sw. vox humana.
pp
M.III nur Dulc.
Ch. Dul. only.
M.III hinzu Mel.
Ch. add. mel.
p
p
mf
M.I Gambe Kopp. M.II mit Hoboe.
Gt. Gamba coup. to Sw. Oboe.

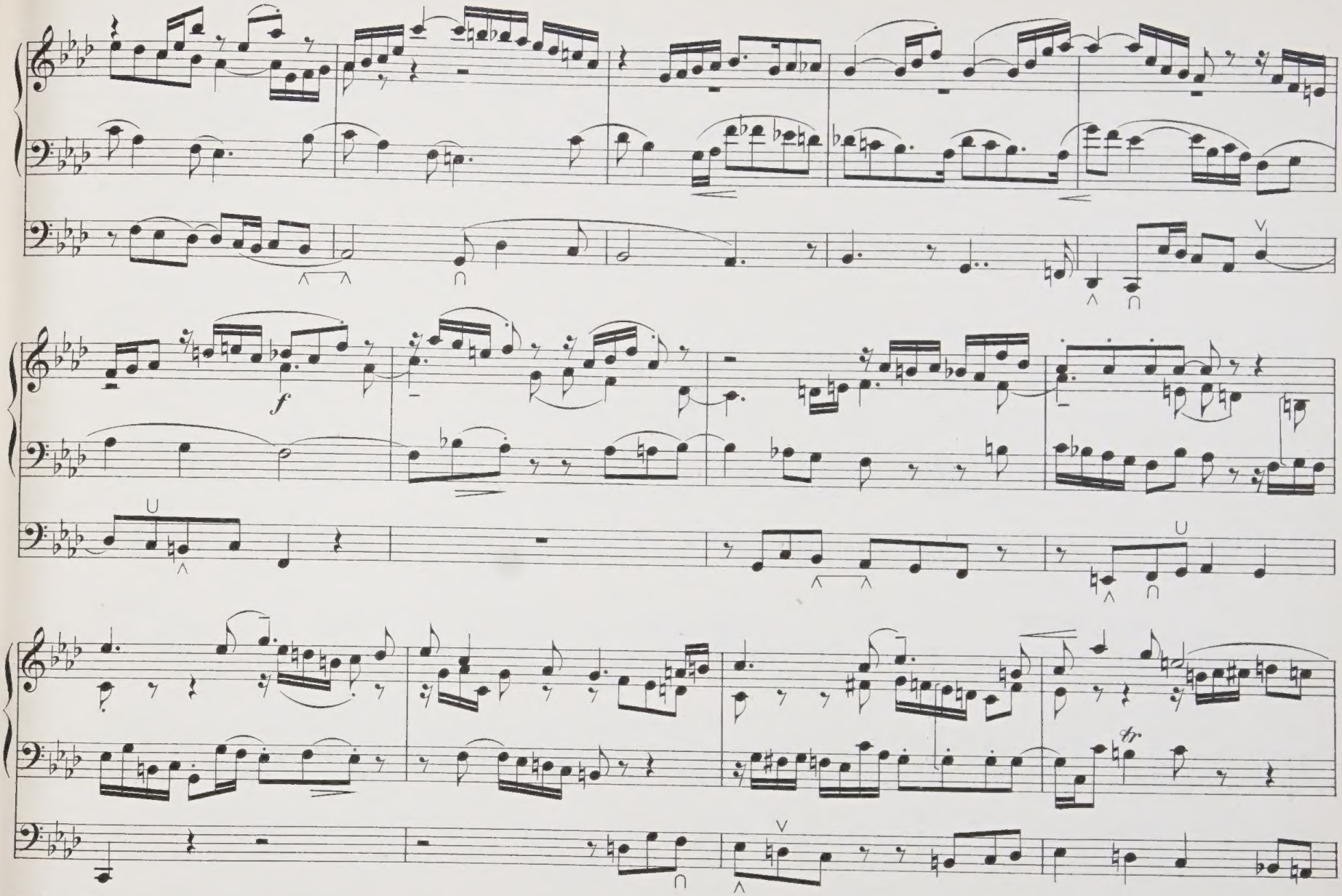

Tempo Andante.
M.II mit Trompete (oder M.I Trompete.)
Sw. with Cornopean (or Gt. Trumpet.)
M.III.
Ch.
M.II (oder M.I.)
Sw. (or Gt.)
M.III.
Ch.
M.II vox humana.
Sw. vox humana.
M.III Dulc. allein.
Ch. Dul. only.
hinzu Mel. M.III.
add. mel. to Ch.
M.I Kopp. M.II Hoboe u. Trompete.
Gt. Gamba coup. to Sw. Oboe & Cornopean.
hinzu diap. offen.
add. op. Diap.
M.III.
Ch.

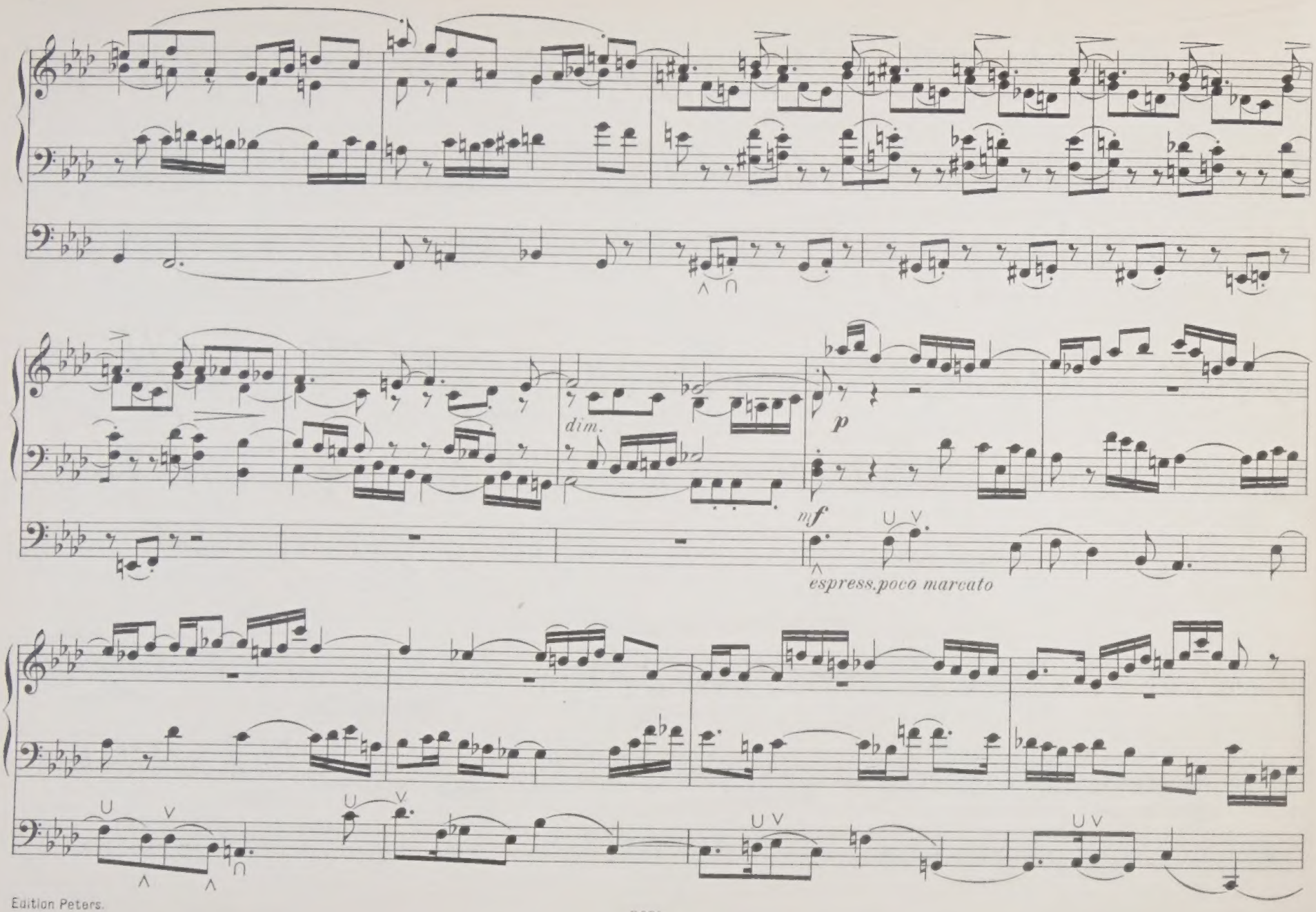
Tempo I. Larghetto.

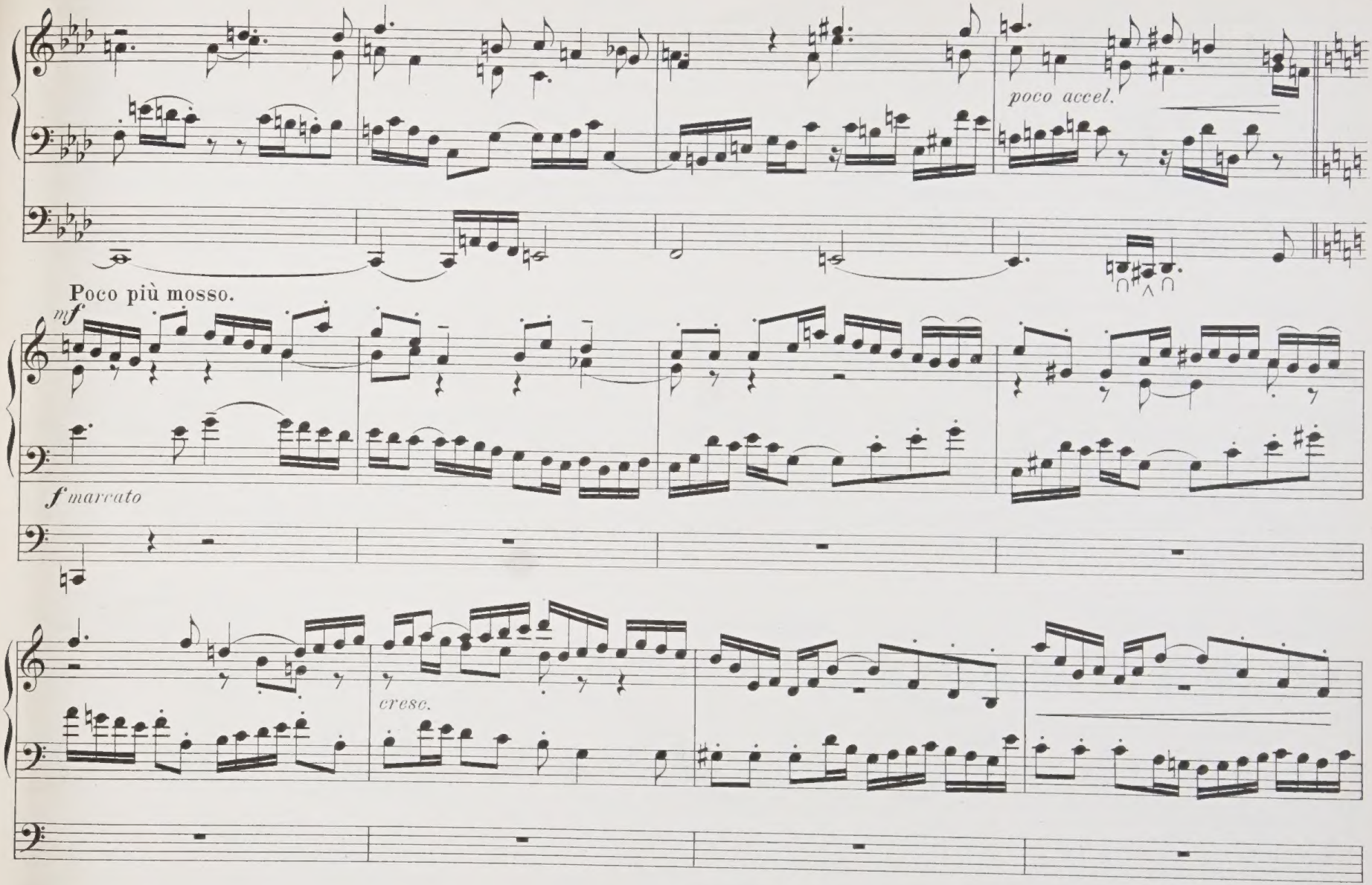


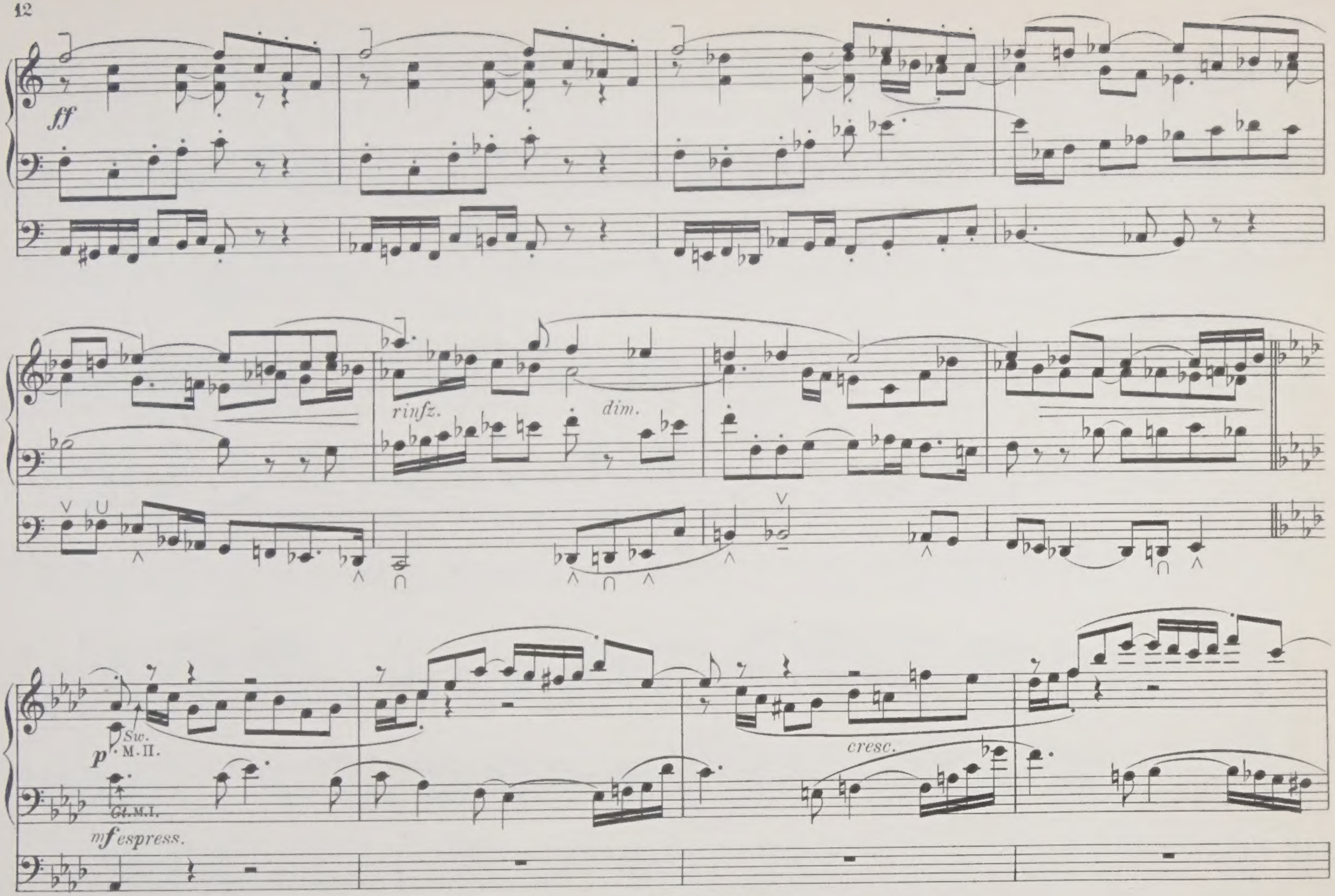
Fuge.

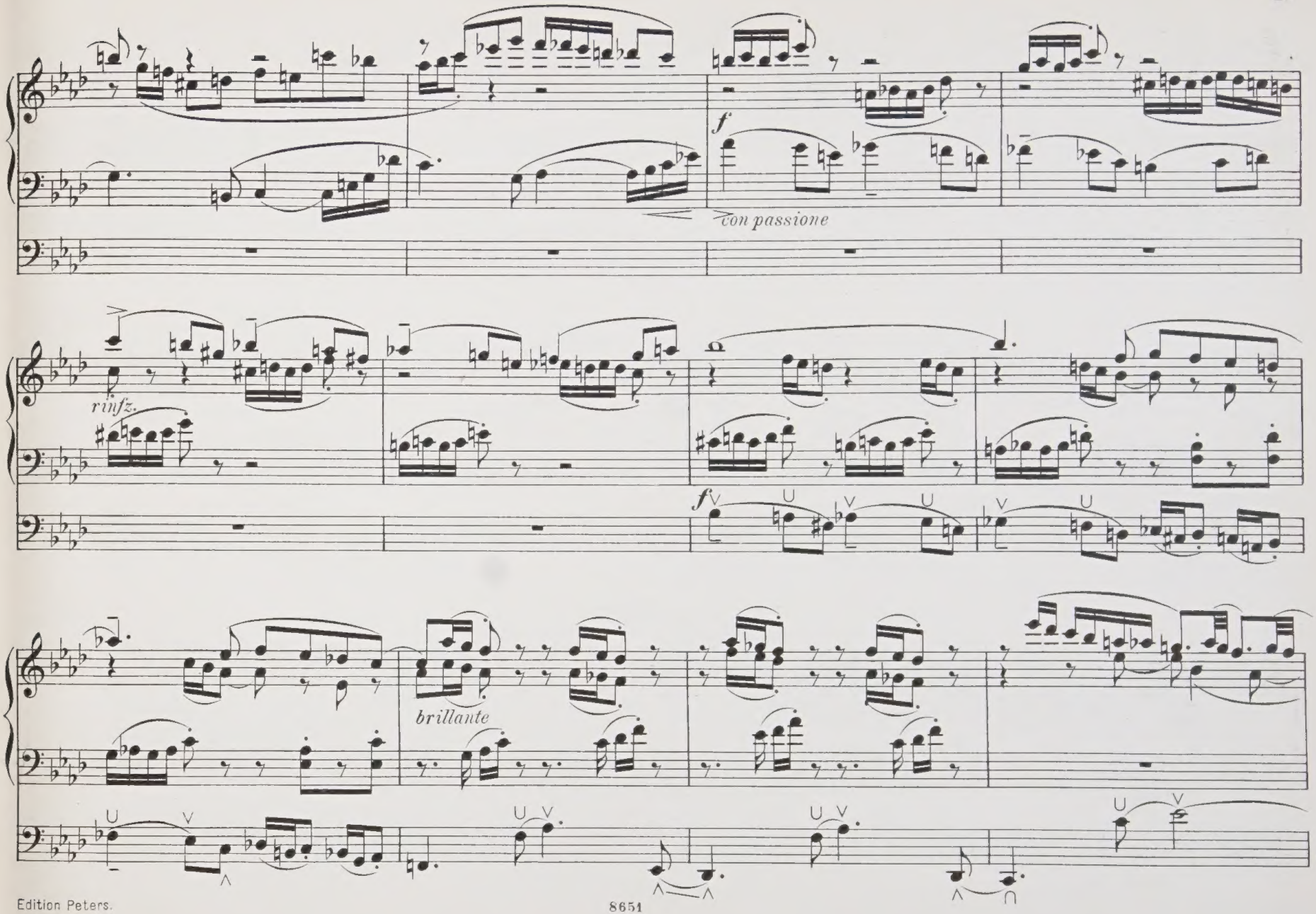

Andantino con espressione. (♩ = 72)
Manual.
Pedal.
M. II 8′ mit Hoboe.
Sw.8′, with Oboe.
p
semplice
poco cresc.
mf
f
L.H.
cresc.
f

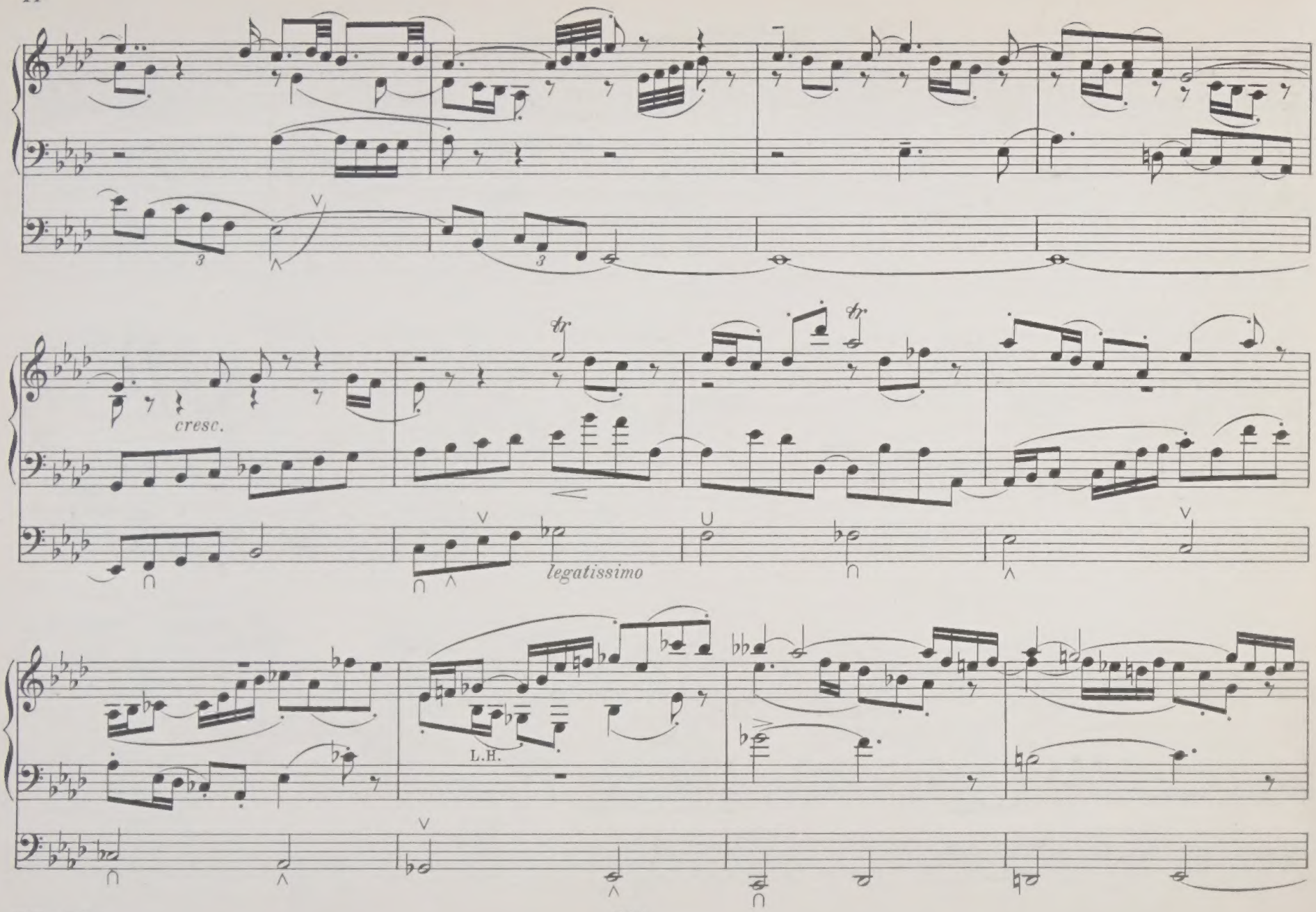

f
tr

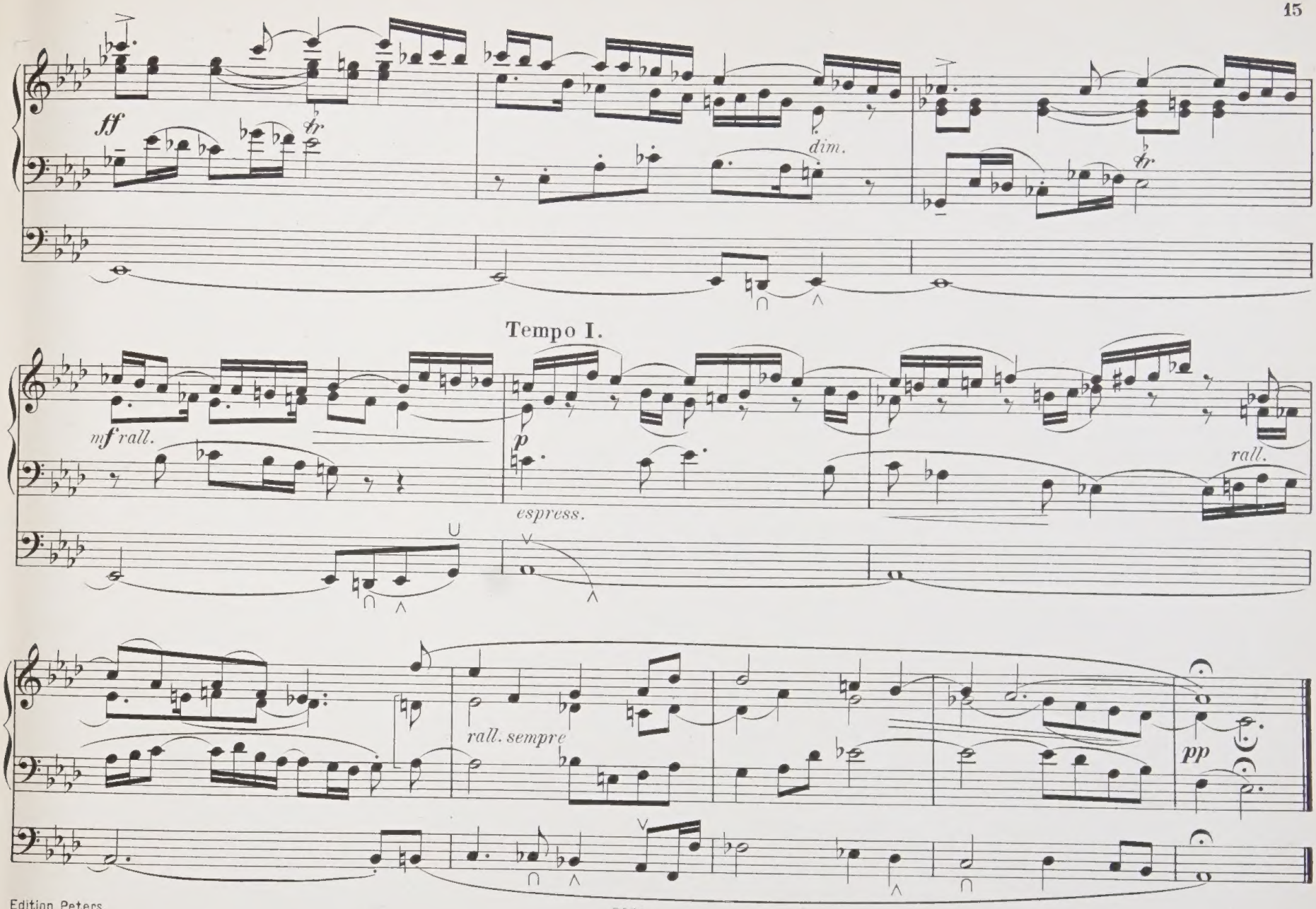

dim.
p
mf
espress.poco marcato


poco accel.
Poco più mosso.
mf
f marcato
cresc.


ff
rinfz.
dim.
p
Sw.
M.II.
Gt.M.I.
mf espress.
cresc.


f
con passione
rinfz.
f
brillante


cresc.
tr
tr
legatissimo
L.H.


ff
tr
dim.
tr
Tempo I.
mf rall.
p
espress.
rall.
rall. sempre
pp

Symphonische Praeludien und Fugen

für die Orgel

von

H. W. NICHOLL

Opus 35.

Eigenthum des Verlegers.

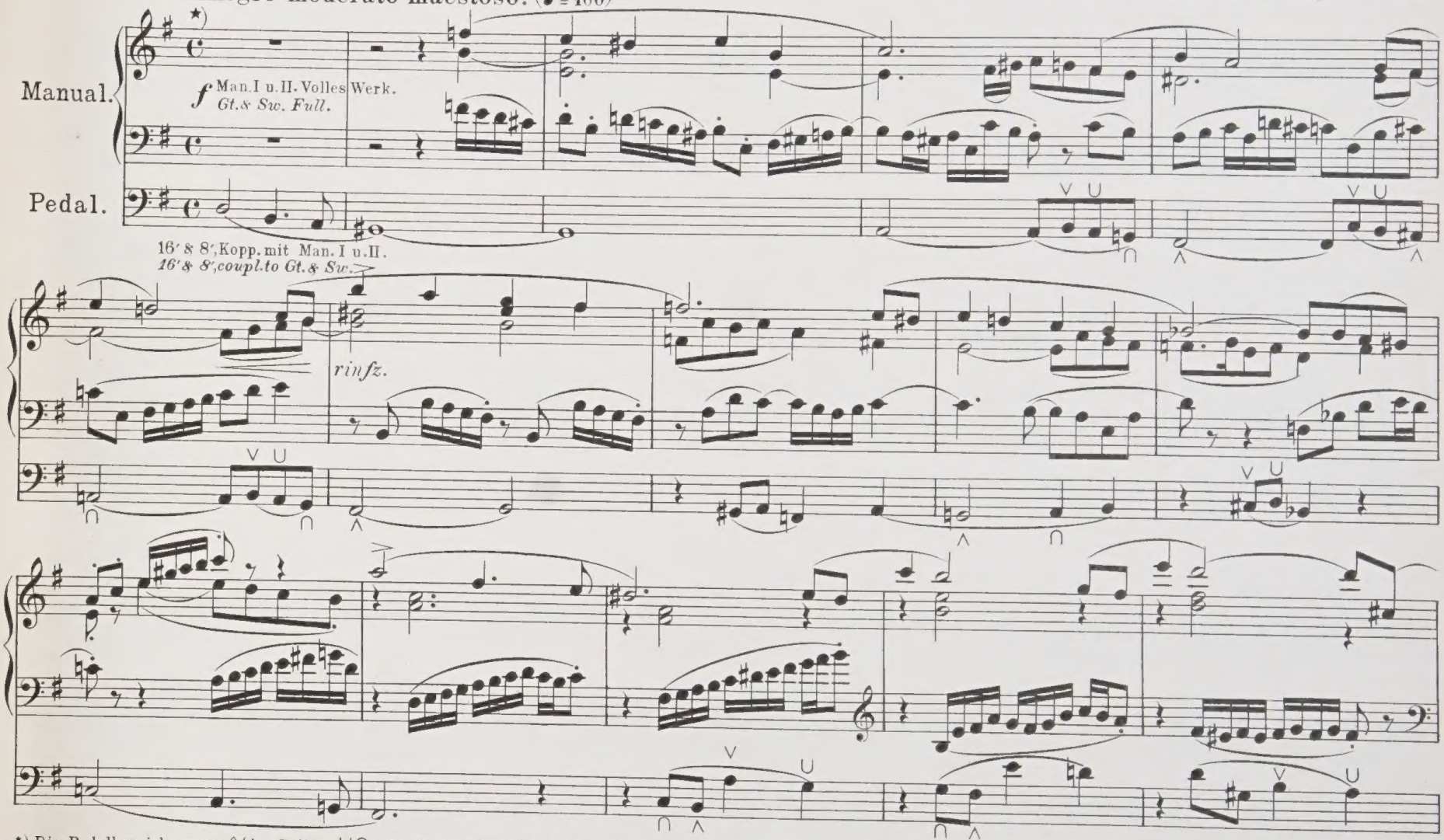
3651.53

LEIPZIG
C. F. PETERS.

Praeludium.

Allegro moderato maestoso. (♩ = 100)

Horace Wadham Nicholl: Op. 35, № 2.



*) Die Pedalbezeichnungen (∨∧ = Spitze, ∪∩ = Hacke des Fusses) sind oben für den rechten, unten für den linken Fuss.

*) *The signs for the Pedal (∨∧ = toe, ∪∩ = heel of the foot) are above for the right, beneath for the left foot.*

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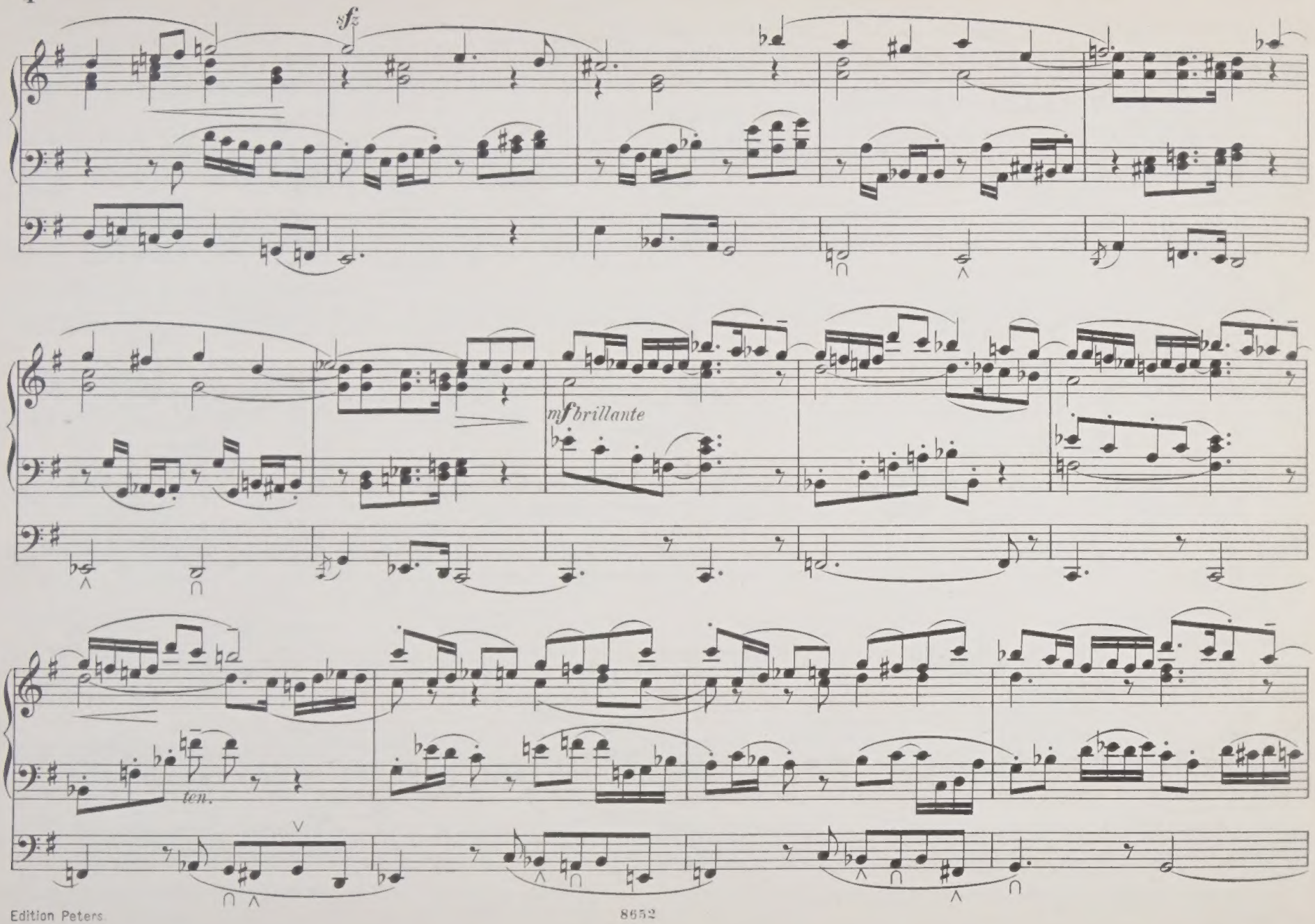
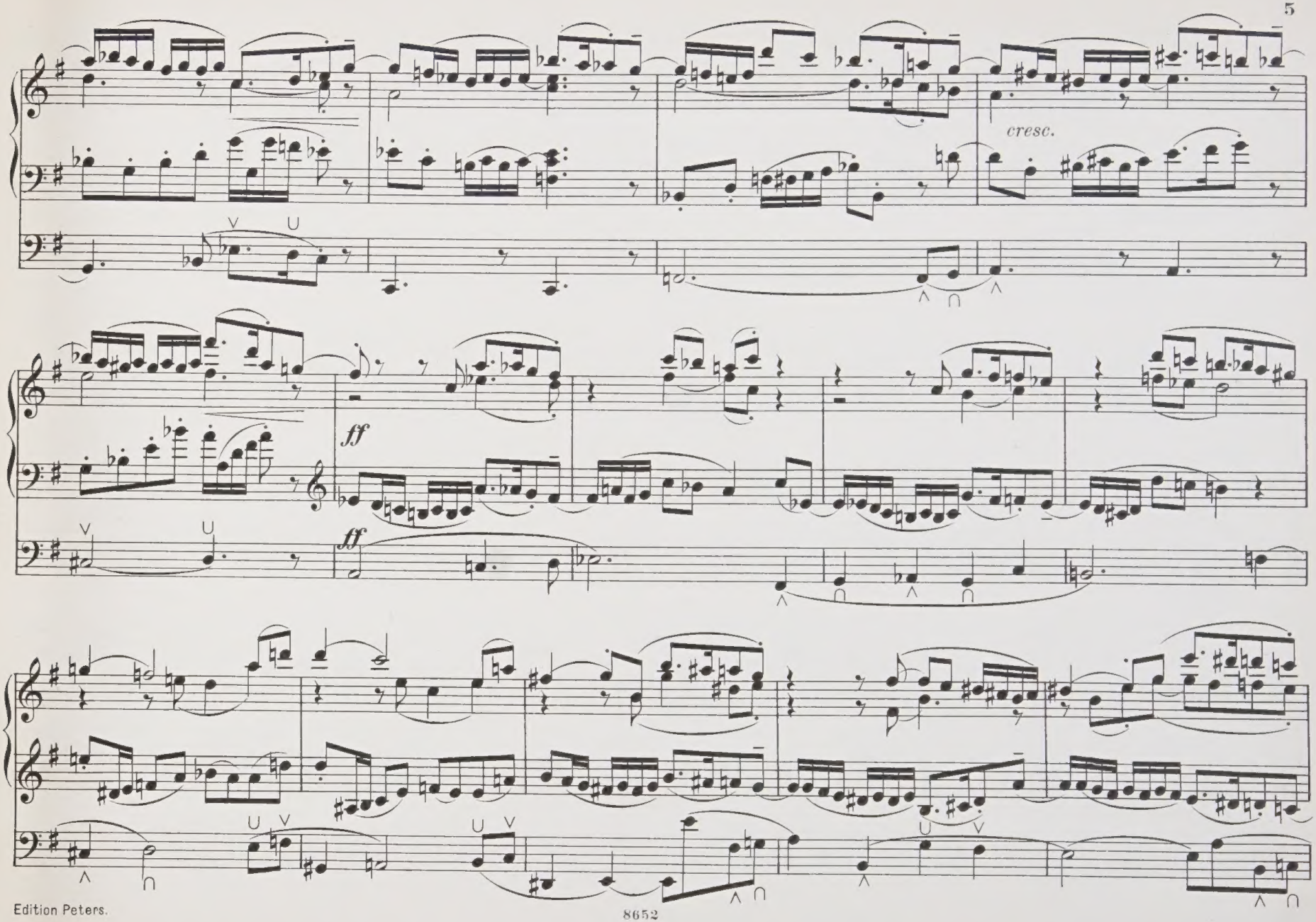
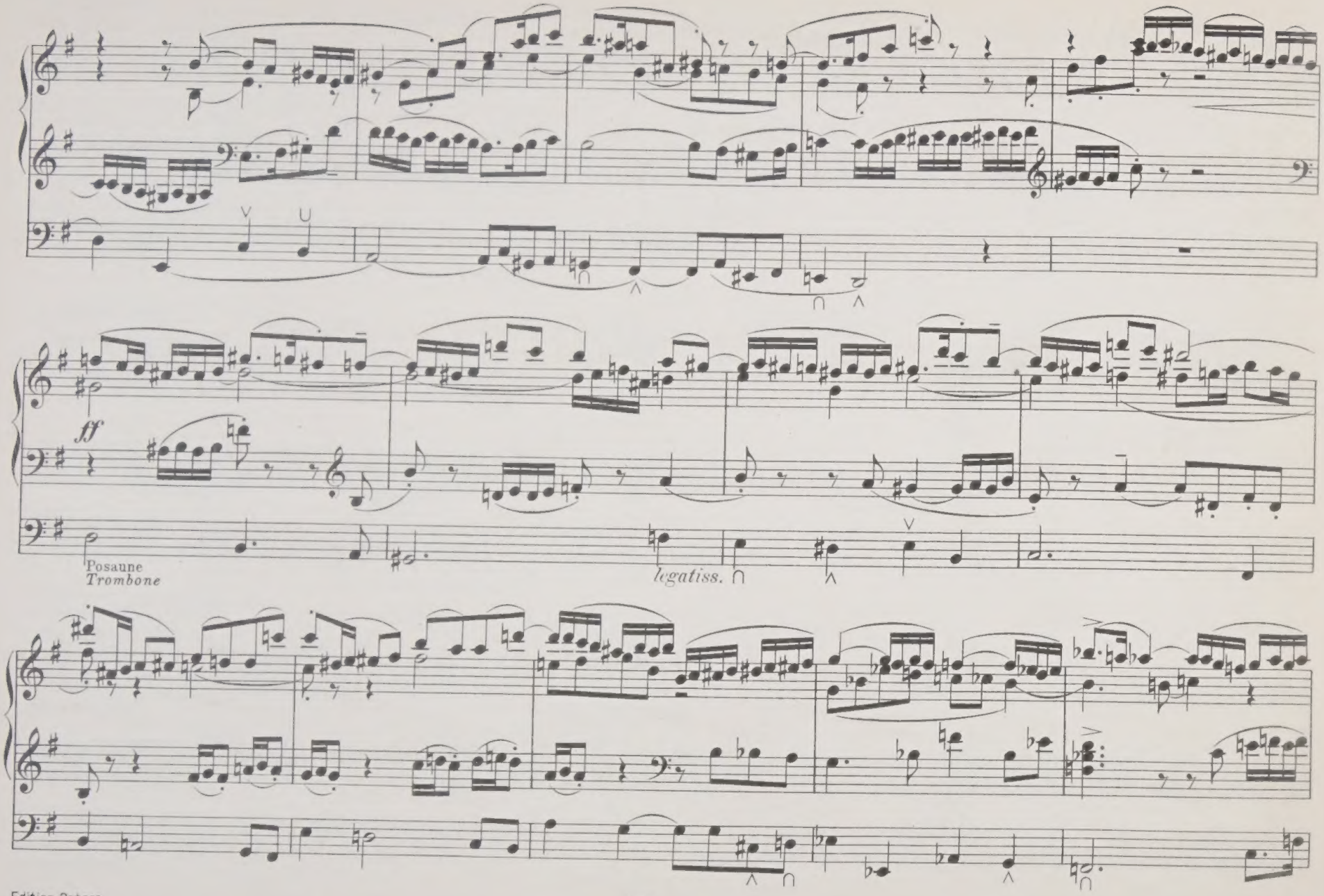
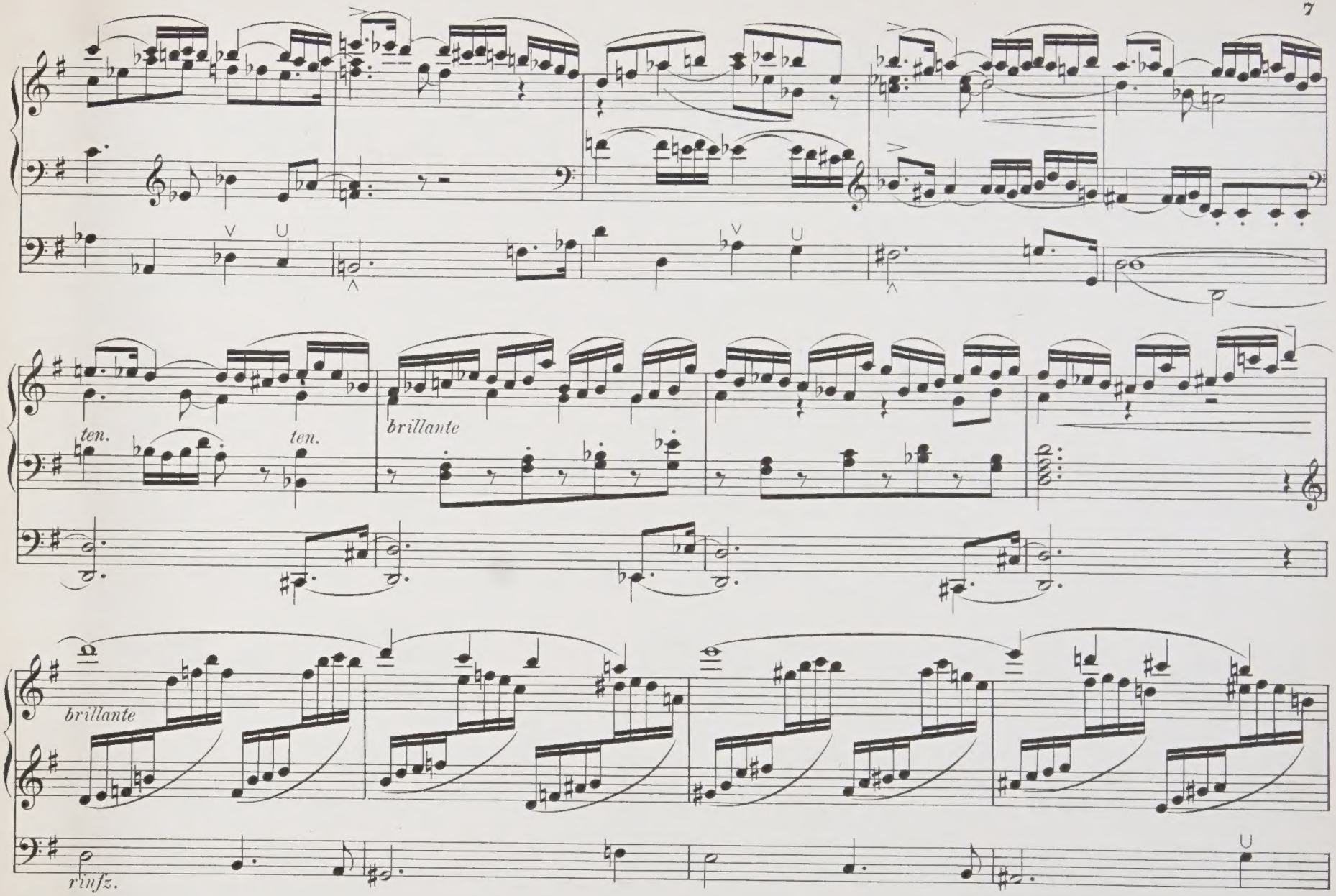
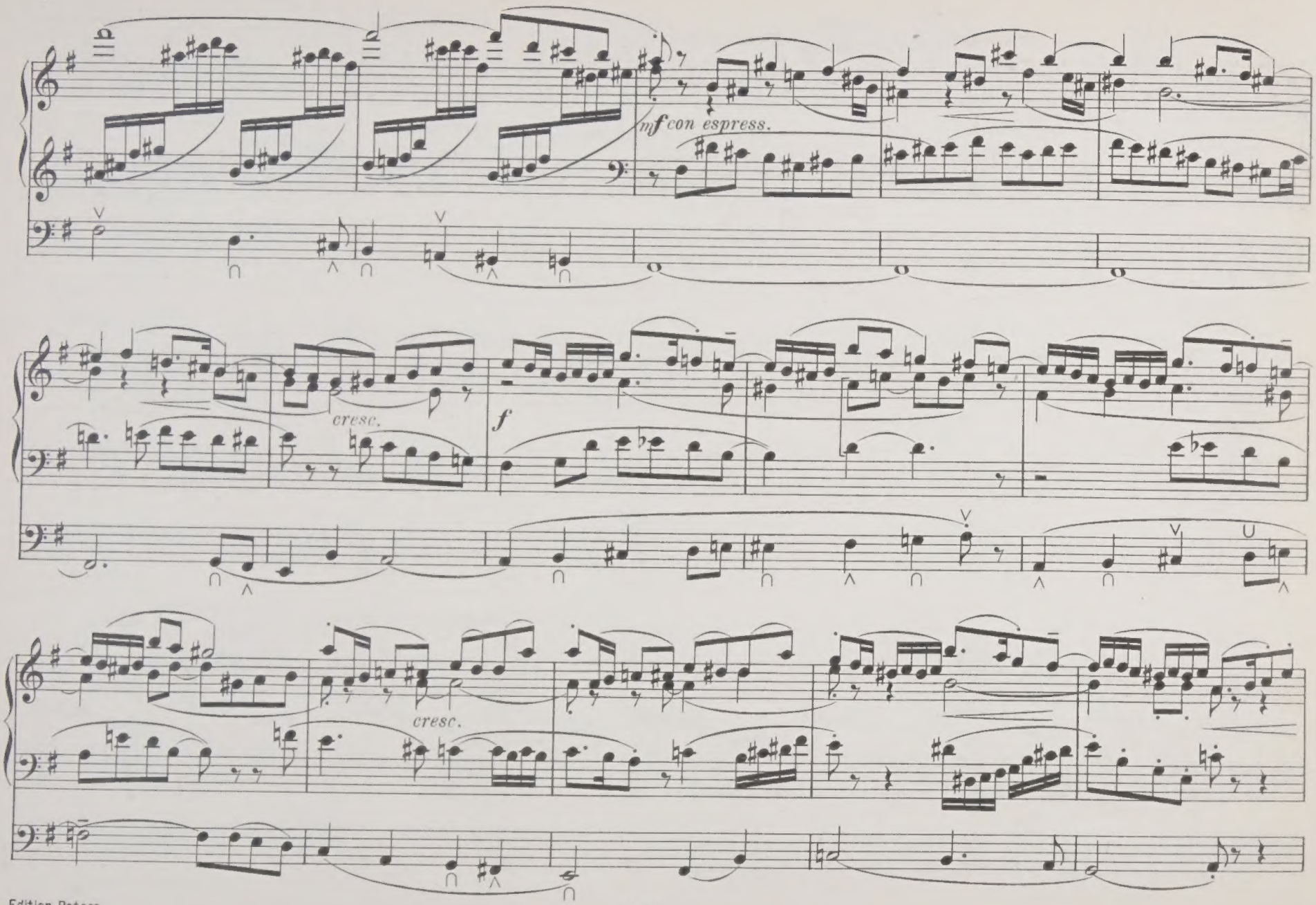
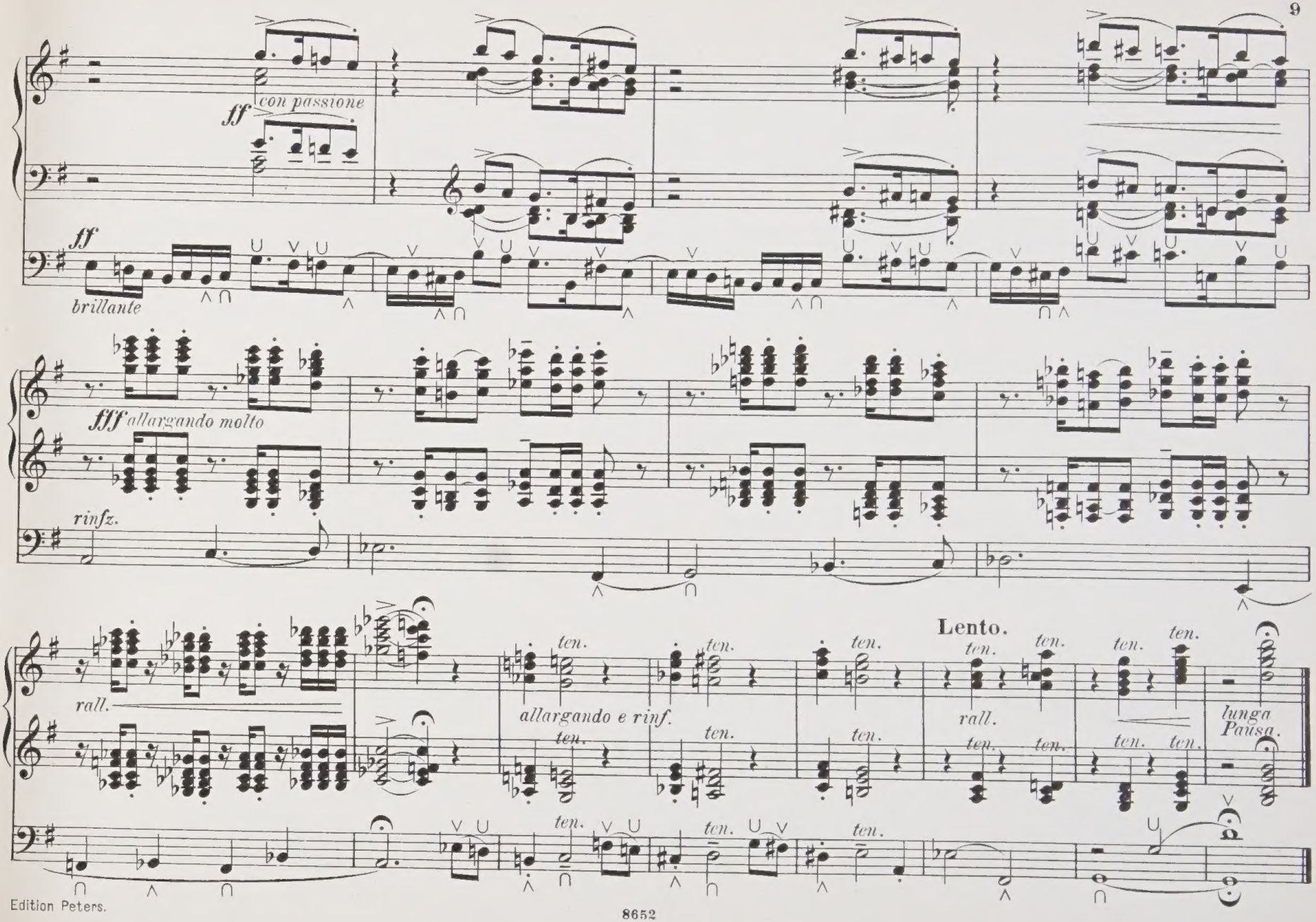

sfz
mf brillante
ten.


cresc.
ff
ff


ff
Posaune
Trombone
legatiss.

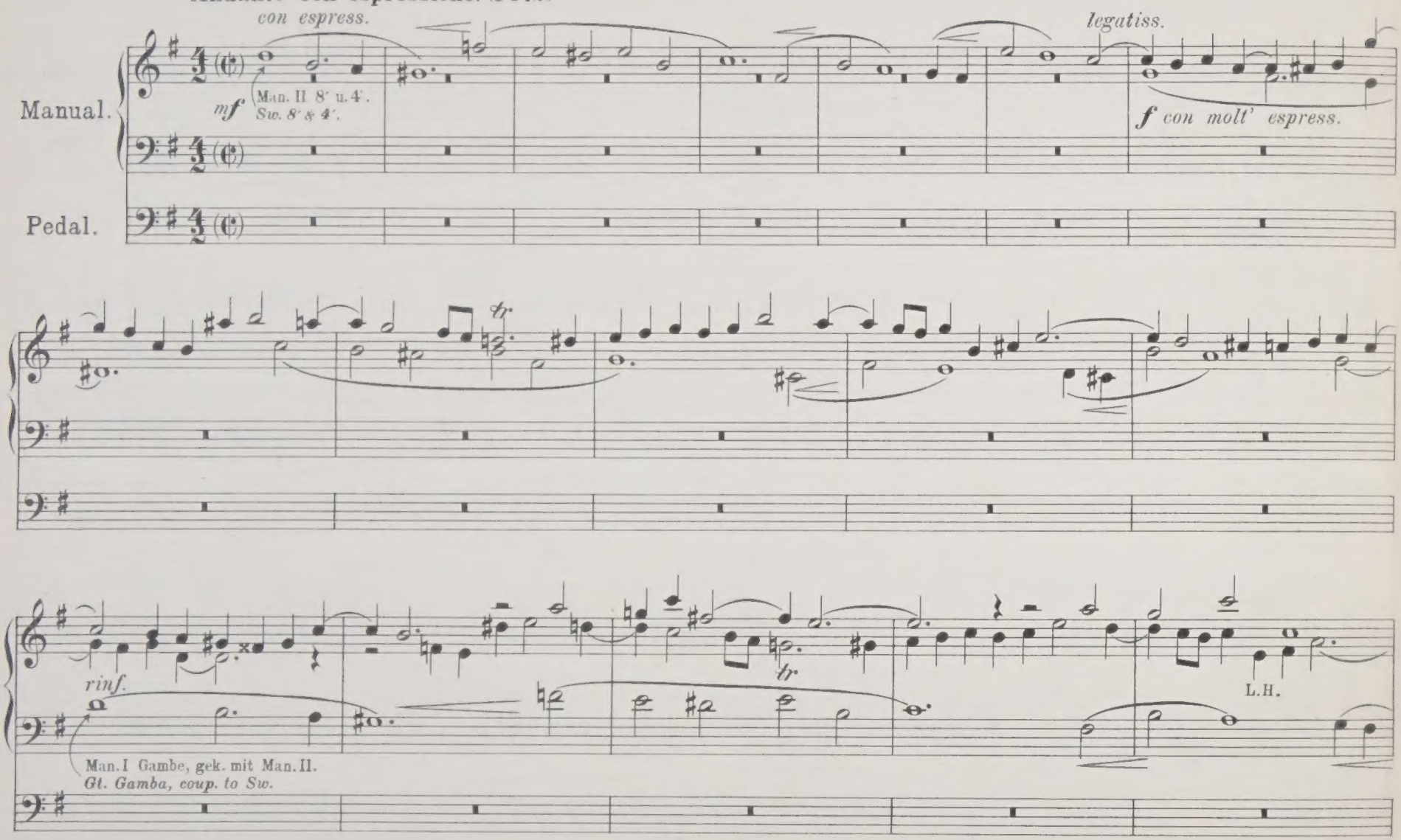

ten.
ten.
brillante
brillante
rinfz.

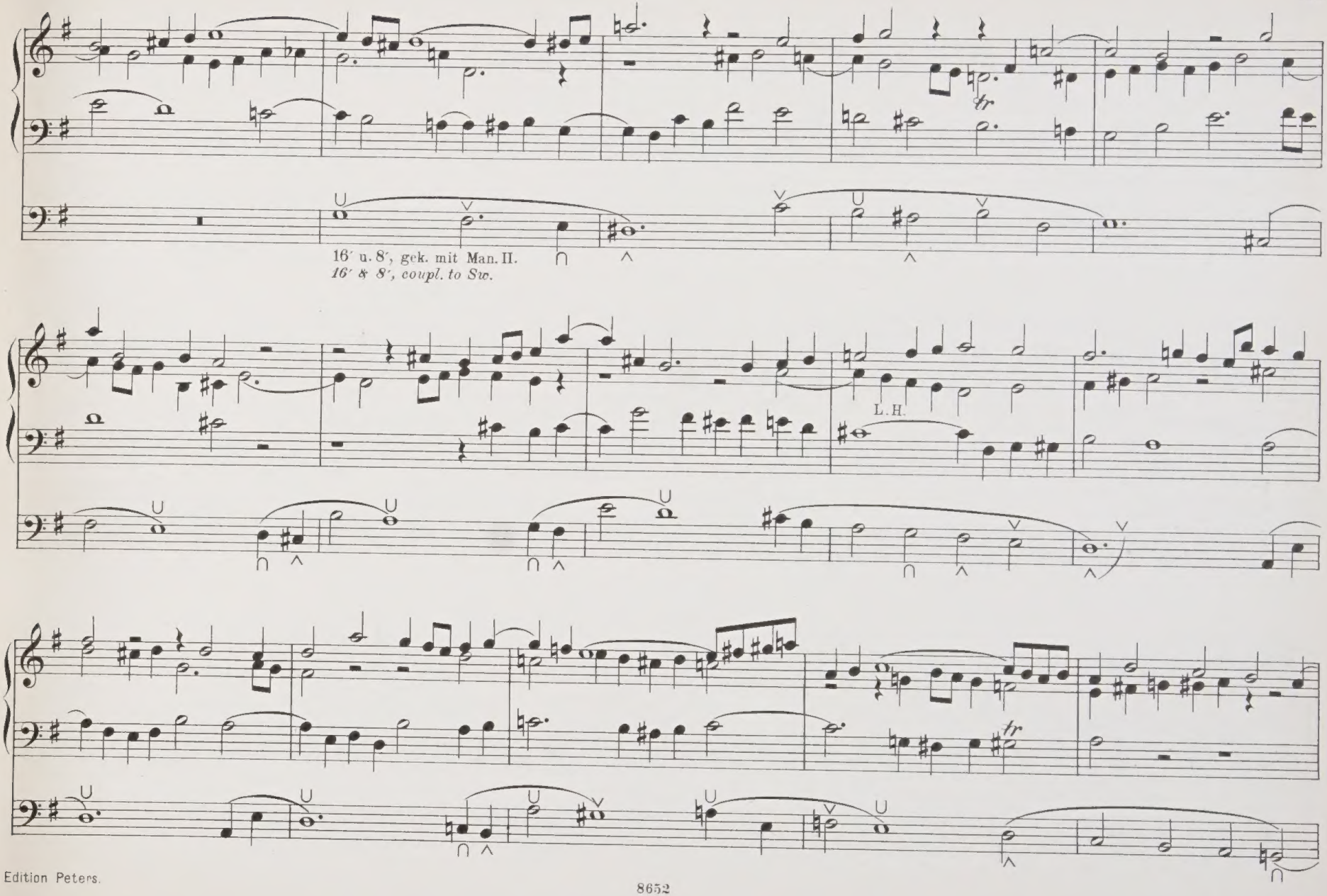

mf con espress.
cresc.
f
cresc.

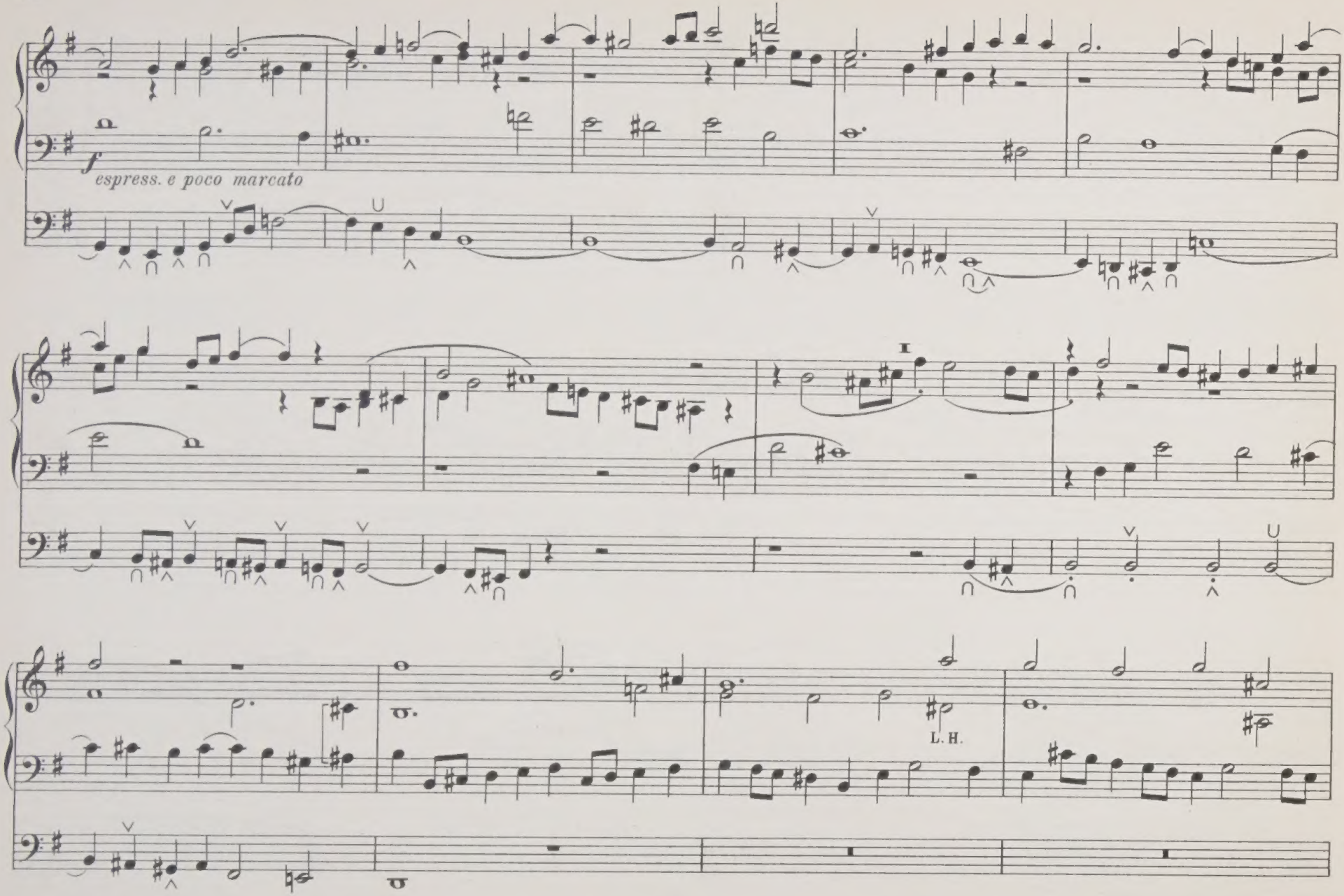

ff
con passione
ff
brillante
fff allargando molto
rinfz.
rall.
ten.
allargando e rinf.
Lento.
rall.
lunga Pausa.

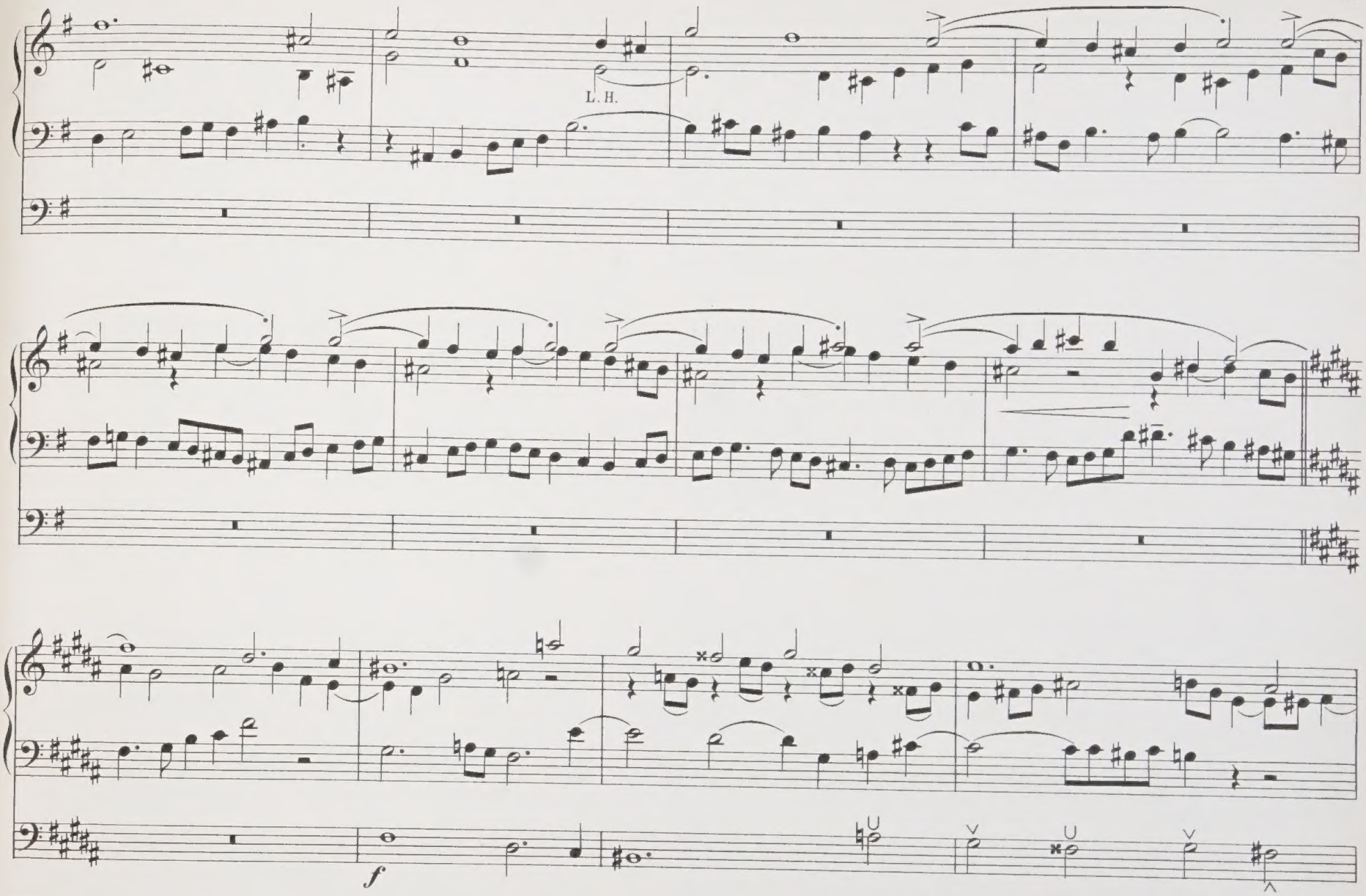
Fuge.

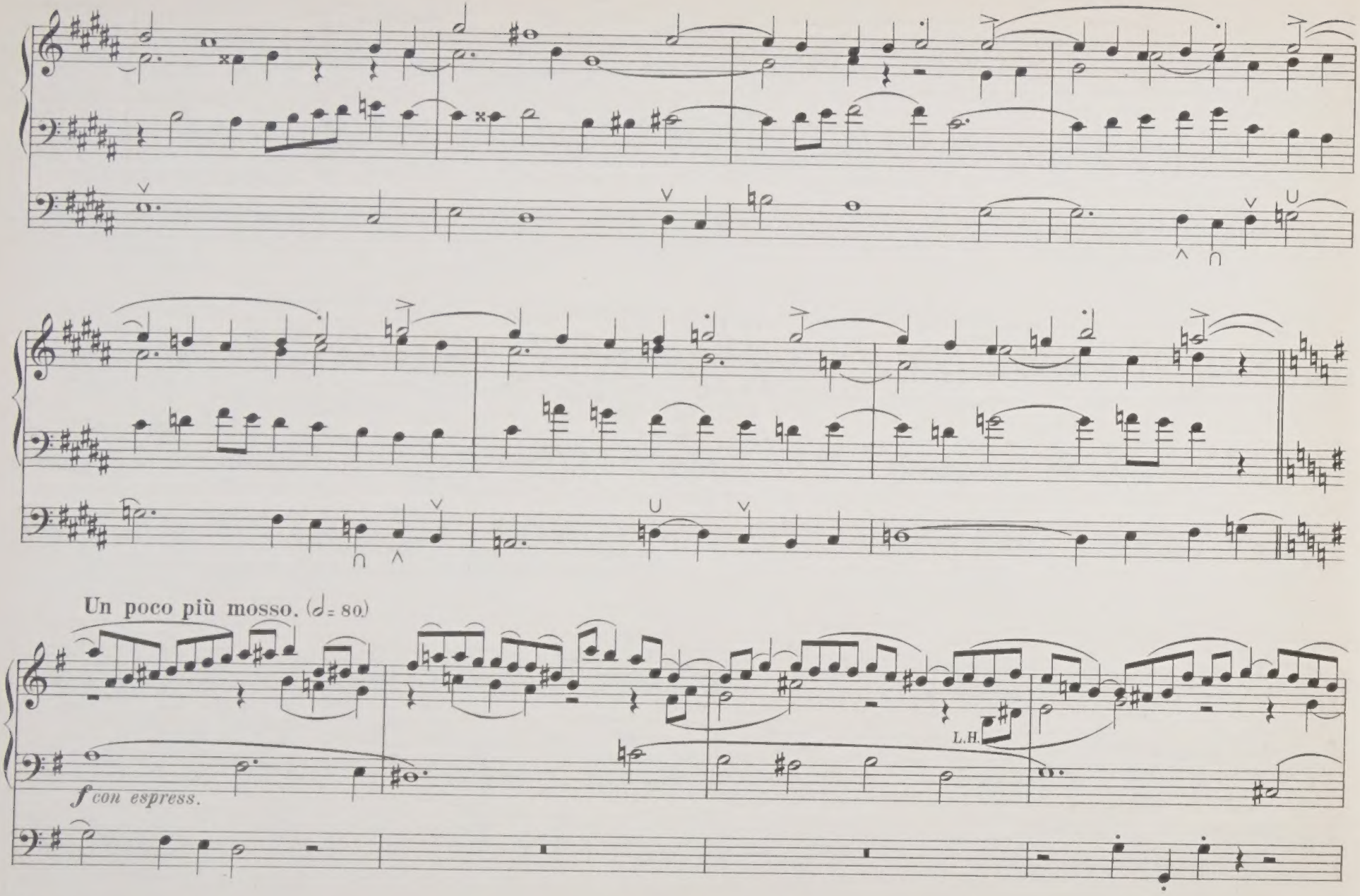
Andante con espressione. (♩ = 72)

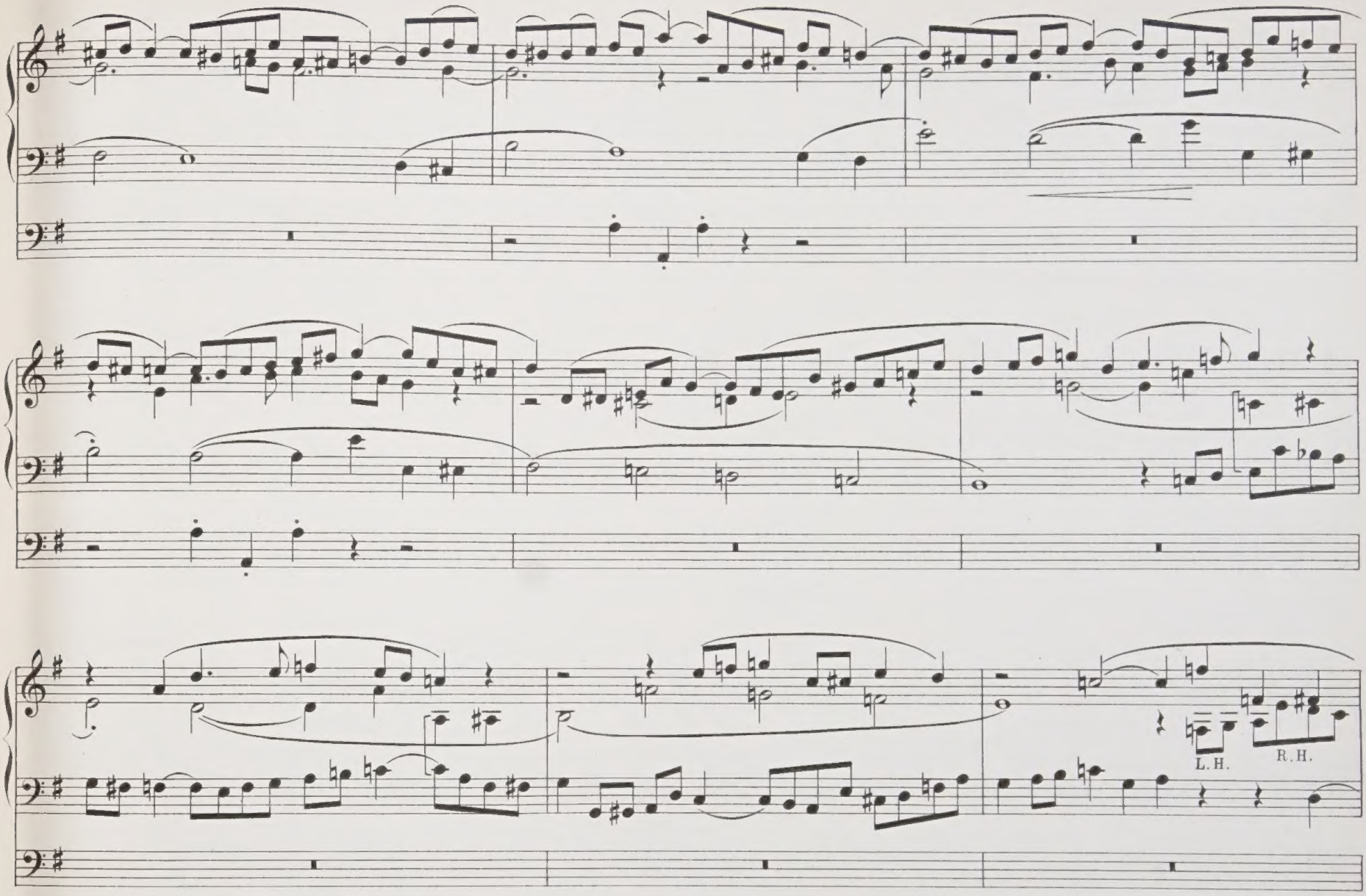


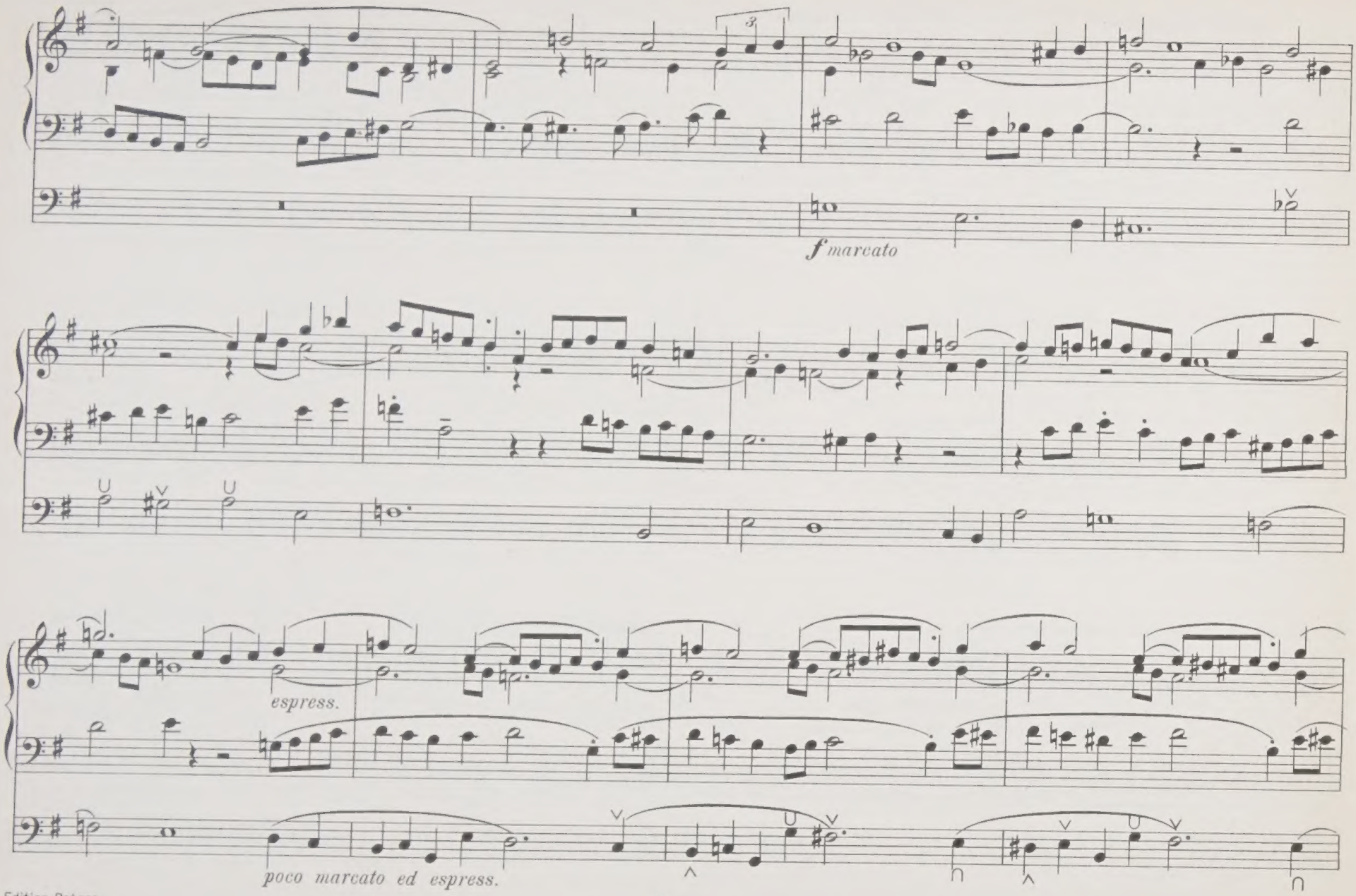

16′ u. 8′, gek. mit Man. II.
16′ & 8′, coupl. to Sw.
L. H.

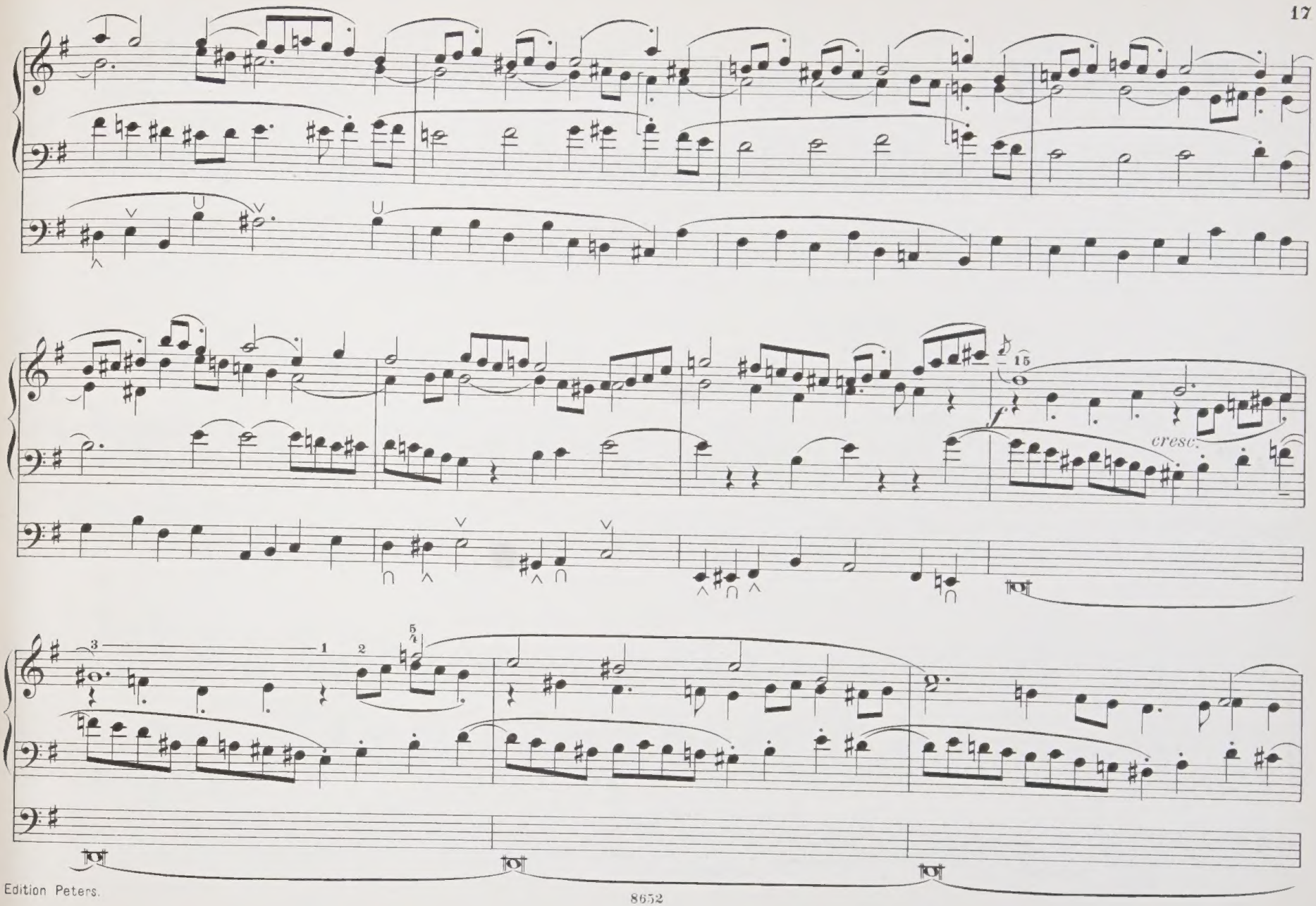

f
espress. e poco marcato
I
L. H.

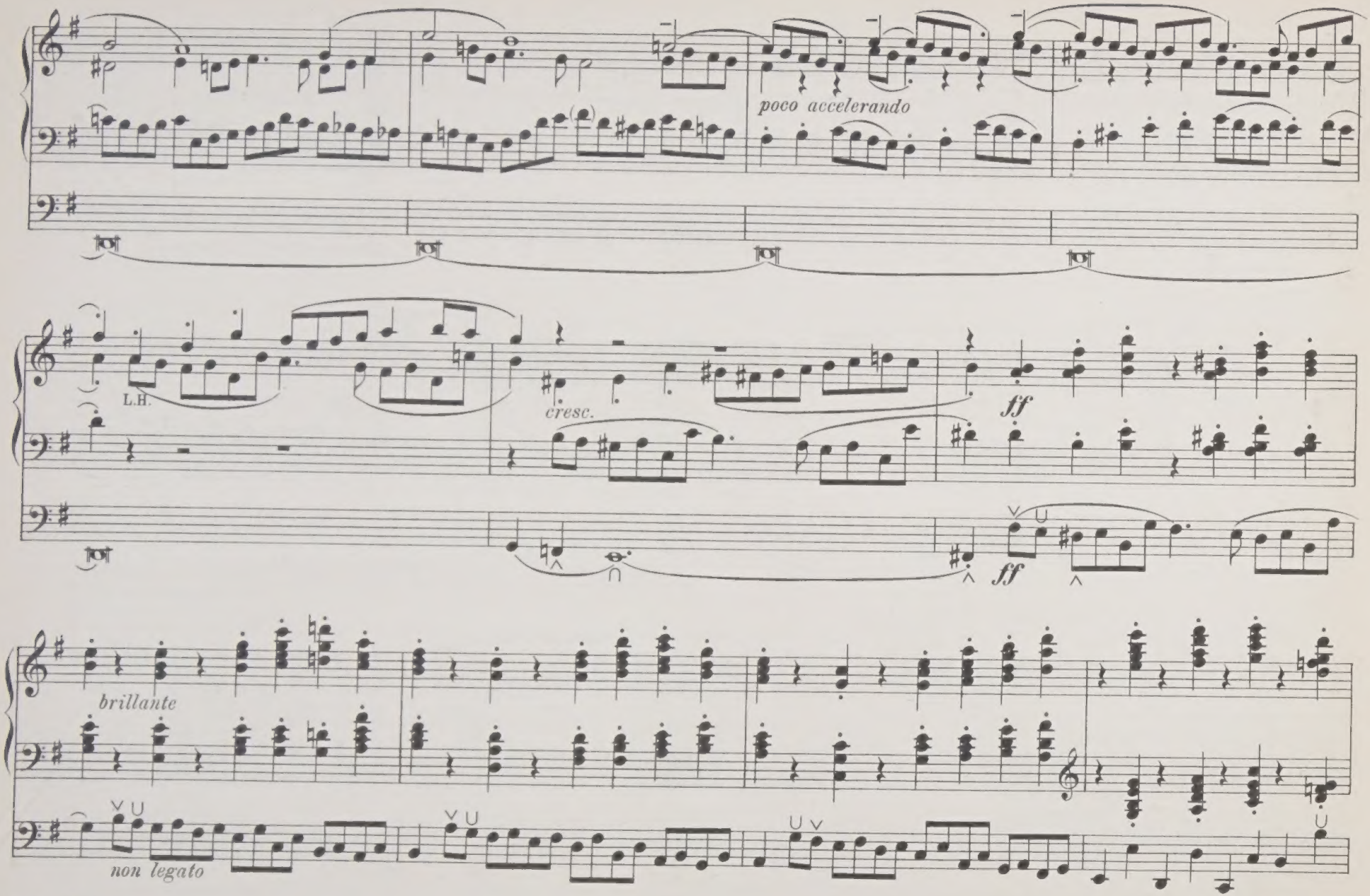

L. H.
f

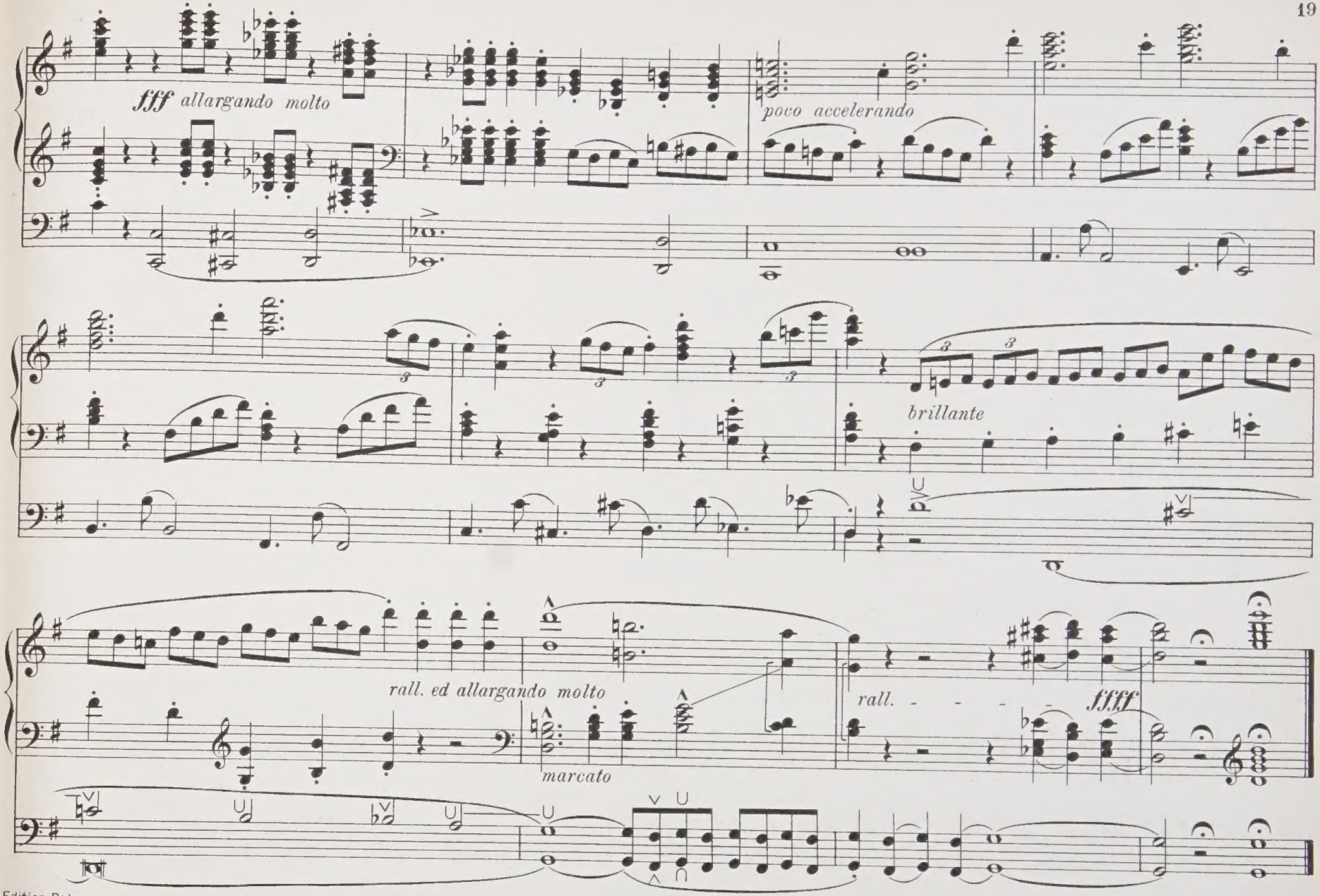

Un poco più mosso. (♩= 80)
L.H.
f con espress.


L.H.
R.H.


f marcato
espress.
poco marcato ed espress.


15
cresc.
3
1
2
5
4


poco accelerando
L.H.
cresc.
ff
ff
brillante
non legato


fff allargando molto
poco accelerando
brillante
rall. ed allargando molto
marcato
rall.
ffff

Symphonische Praeludien und Fugen

für die Orgel

von

H. W. NICHOLL

Opus 35.

Eigenthum des Verlegers.

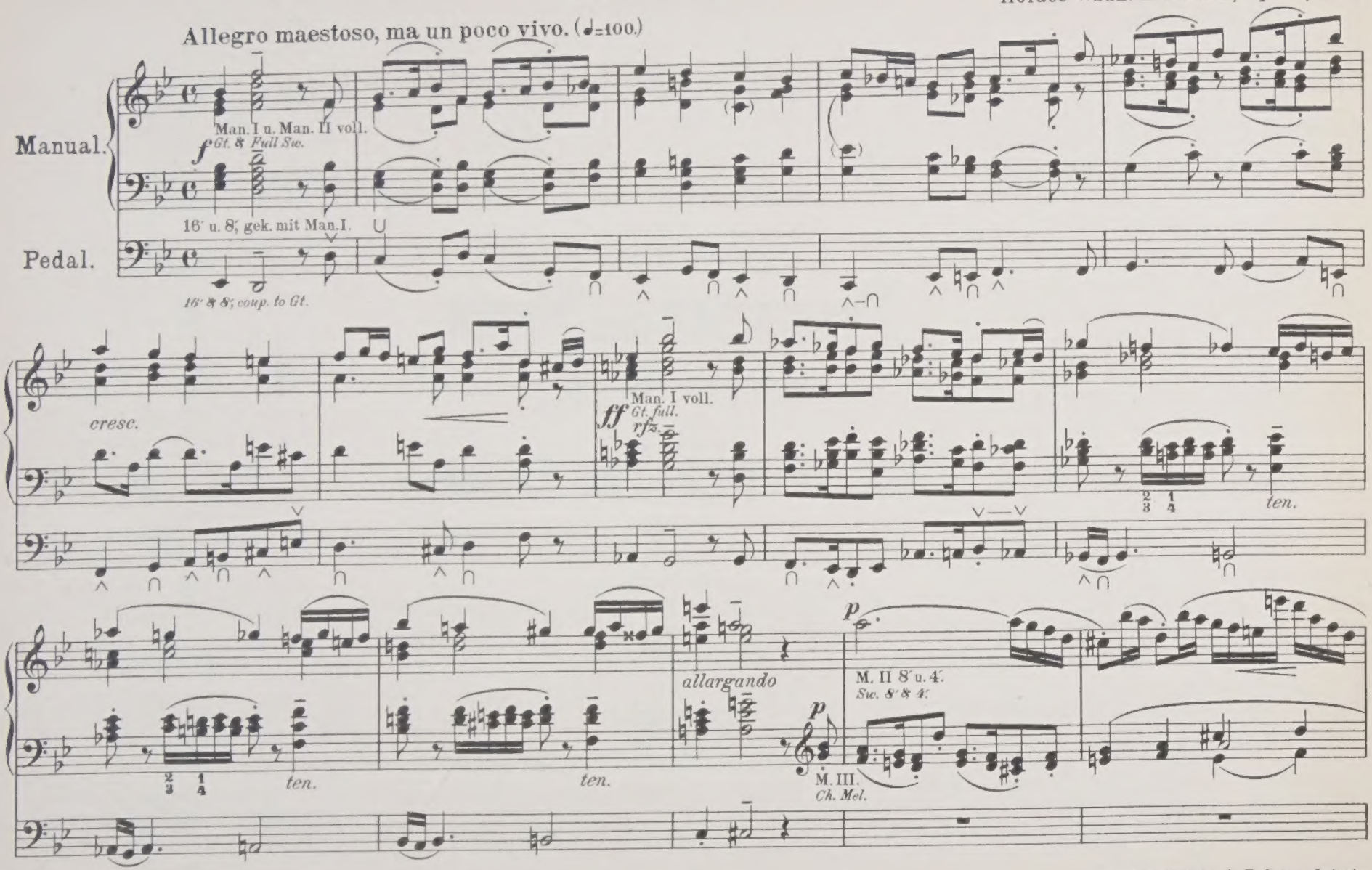
8651.53

LEIPZIG
C. F. PETERS.

Herrn S. de Lange gewidmet.

Praeludium.

Horace Wadham Nicholl, Op. 35, № 3.



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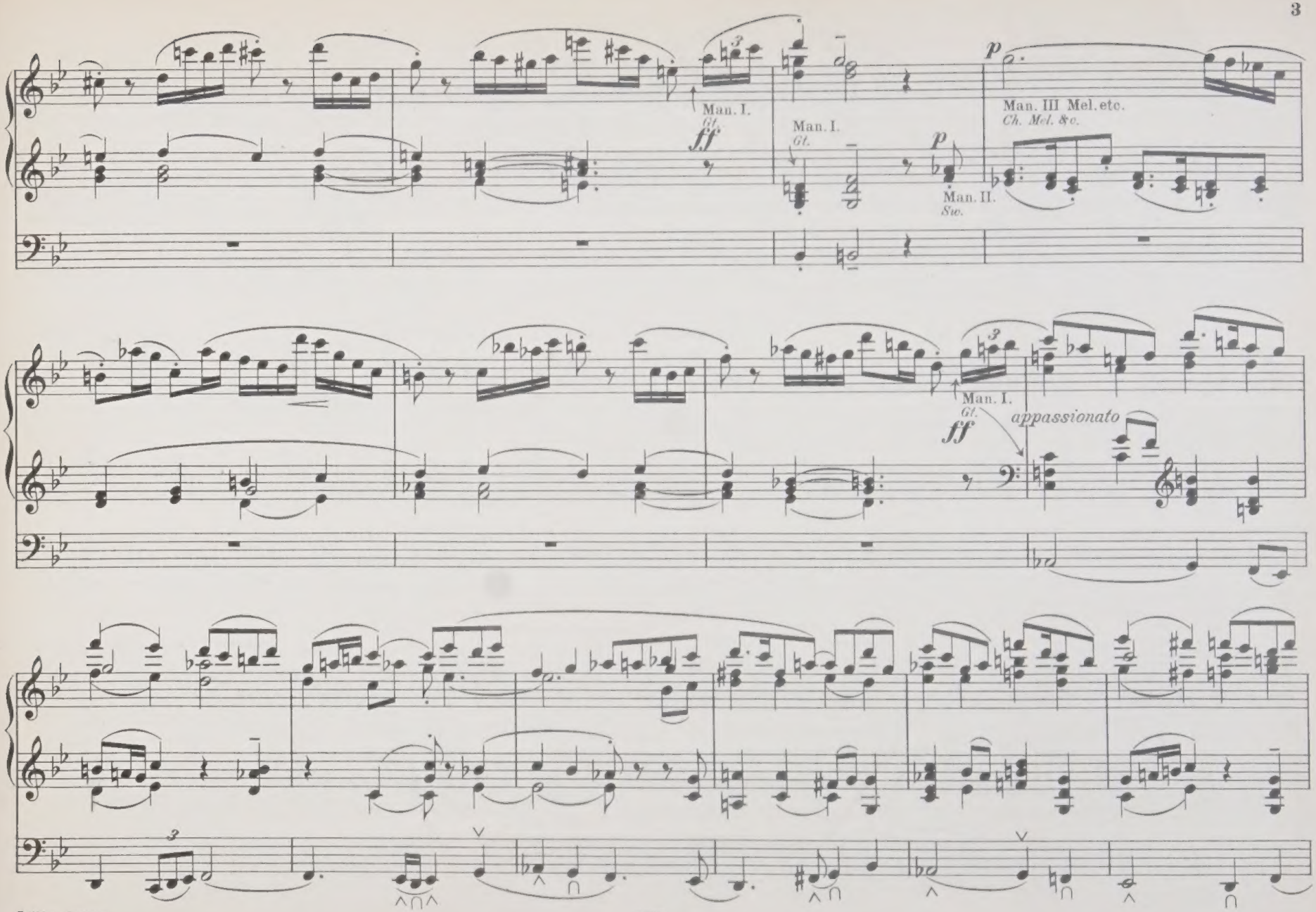
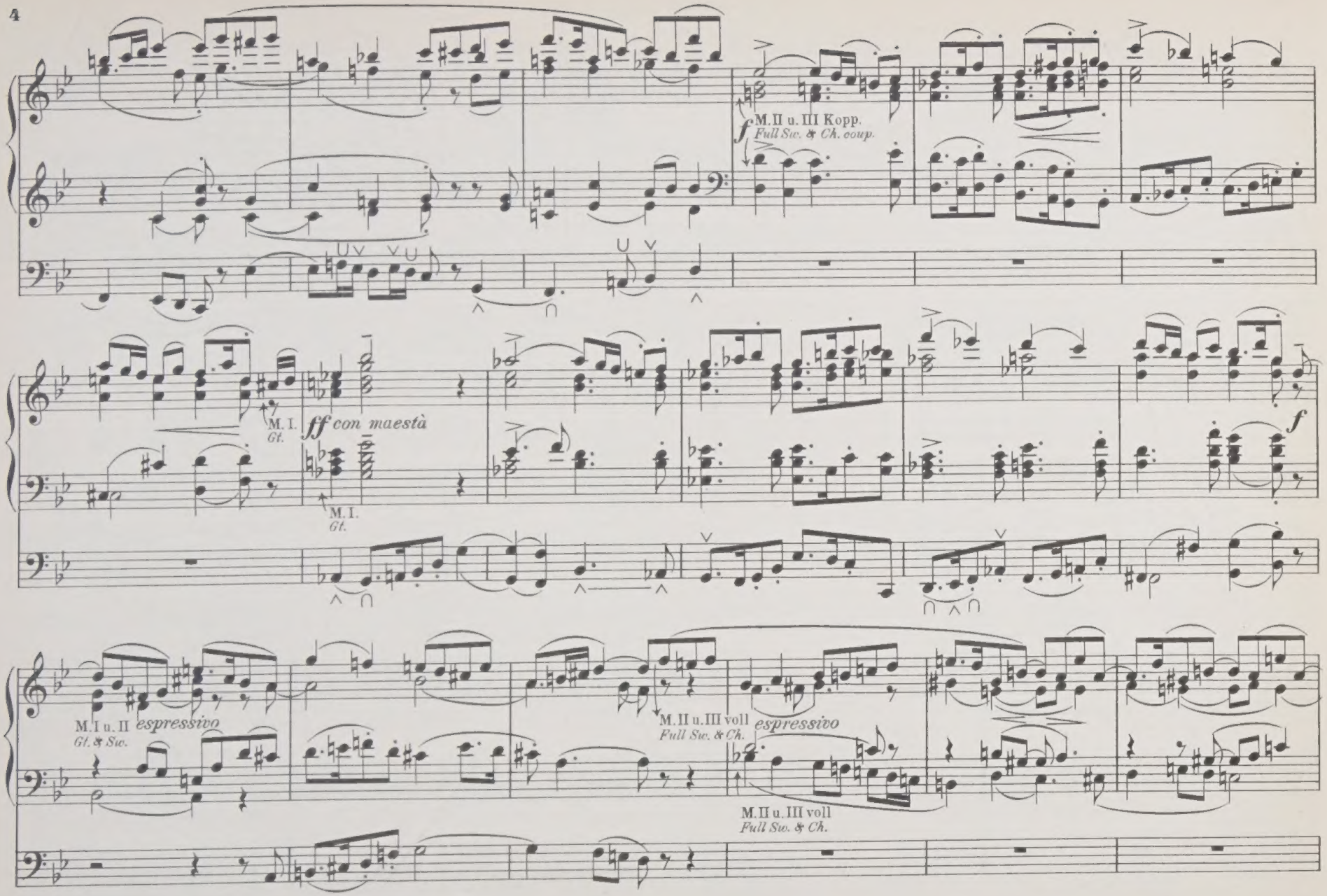
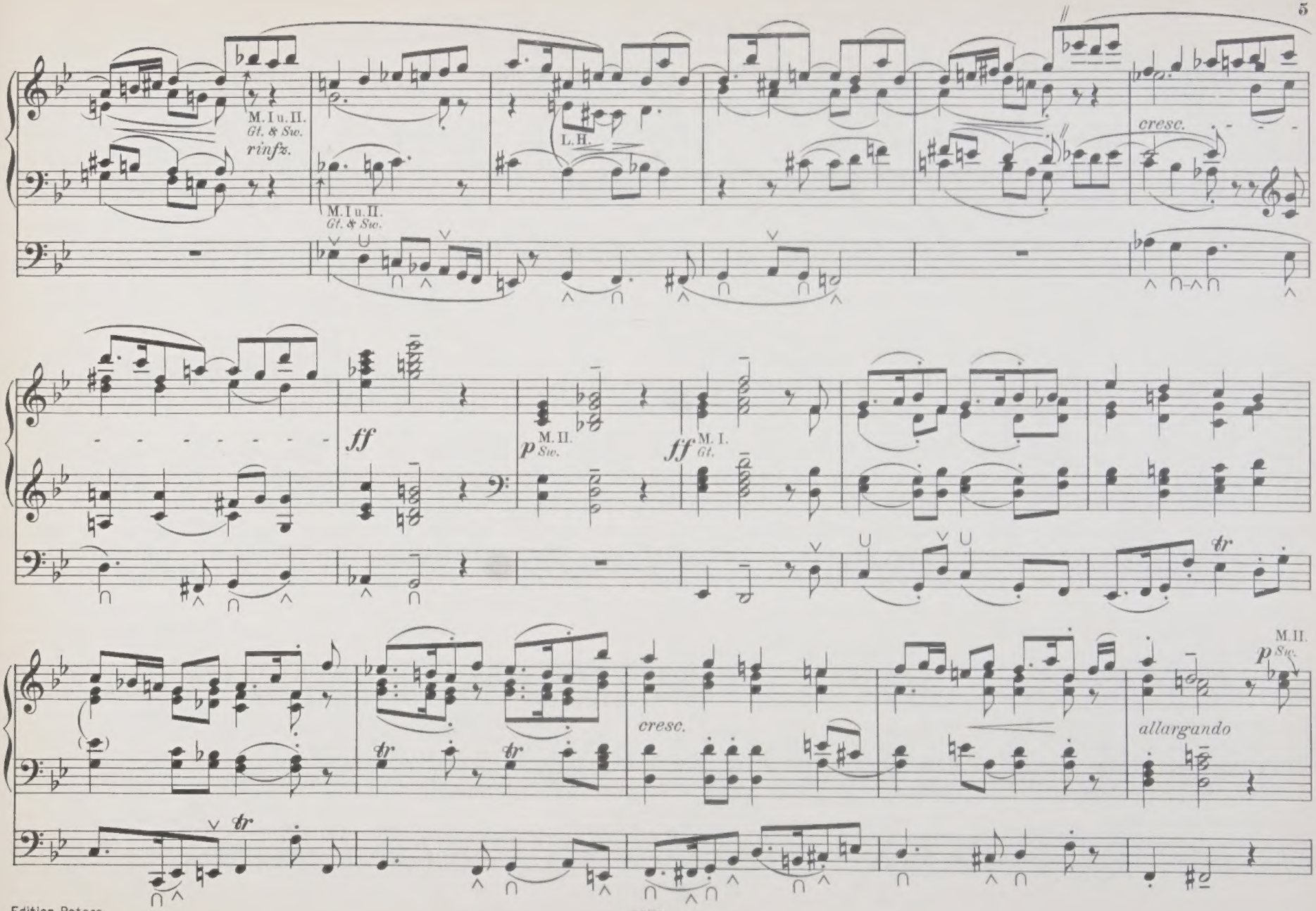
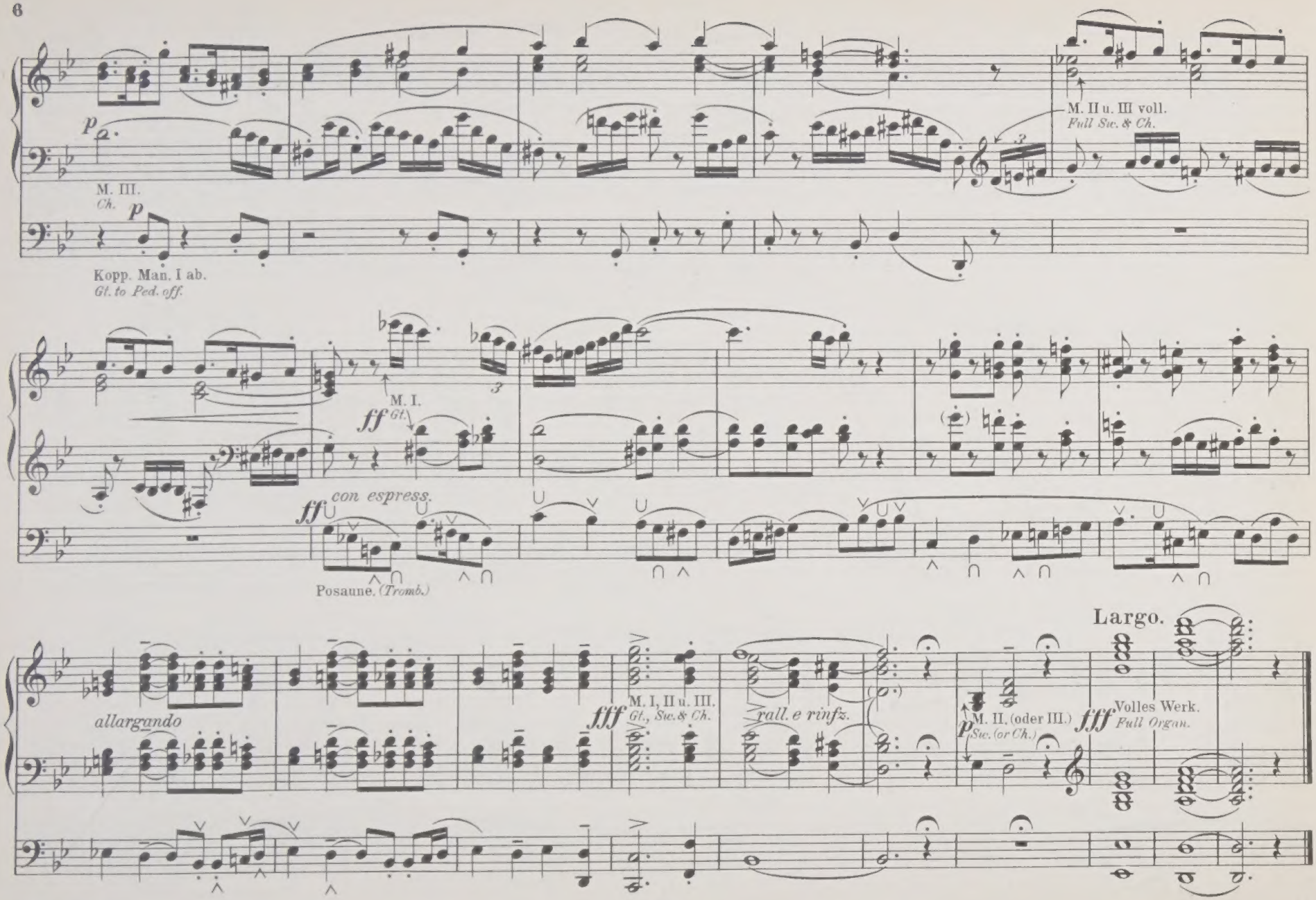
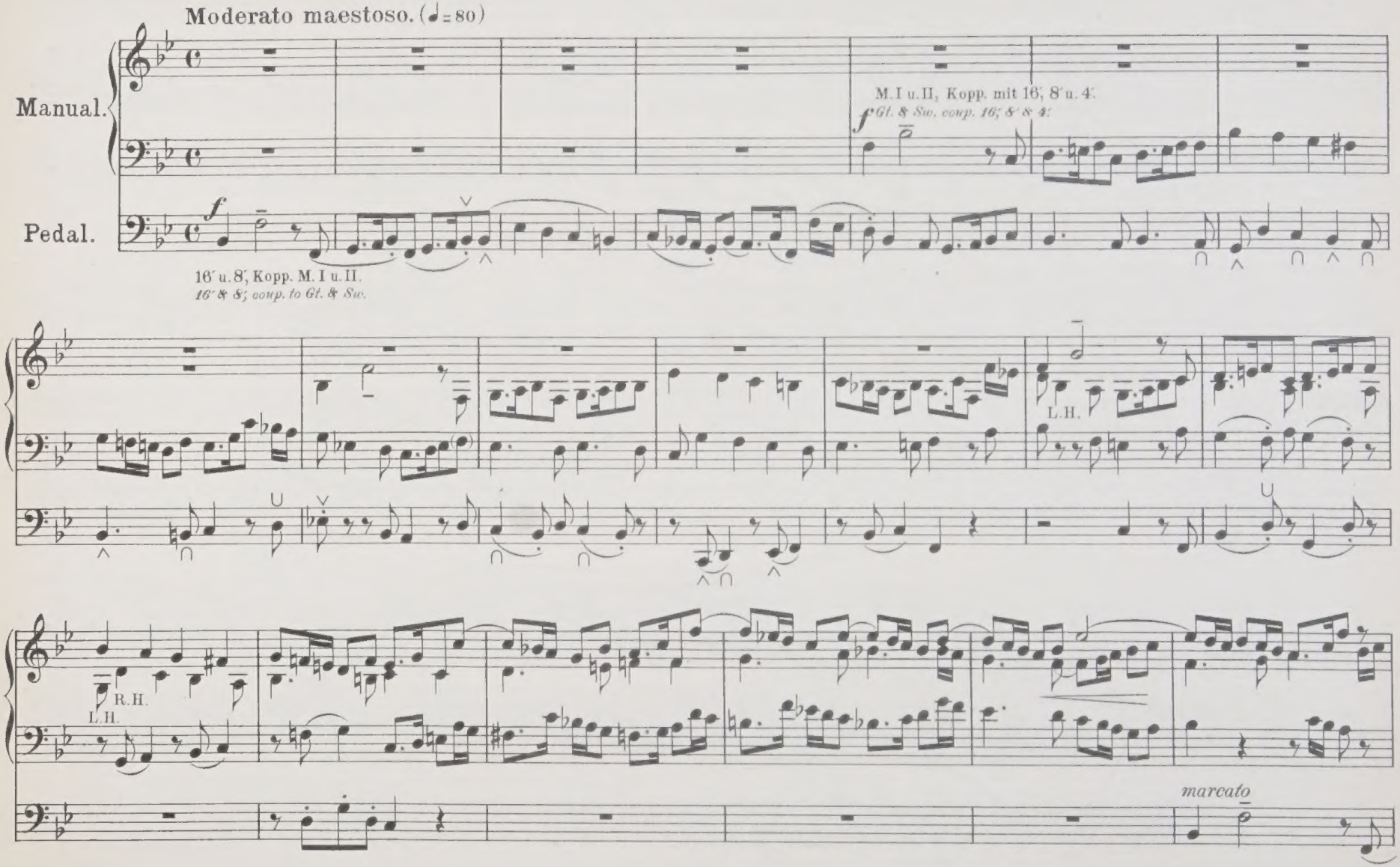

Man. I.
Gt.
ff
Man. I.
Gt.
p
Man. II.
Sw.
Man. III Mel. etc.
Ch. Mel. &c.
Man. I.
Gt.
ff
appassionato

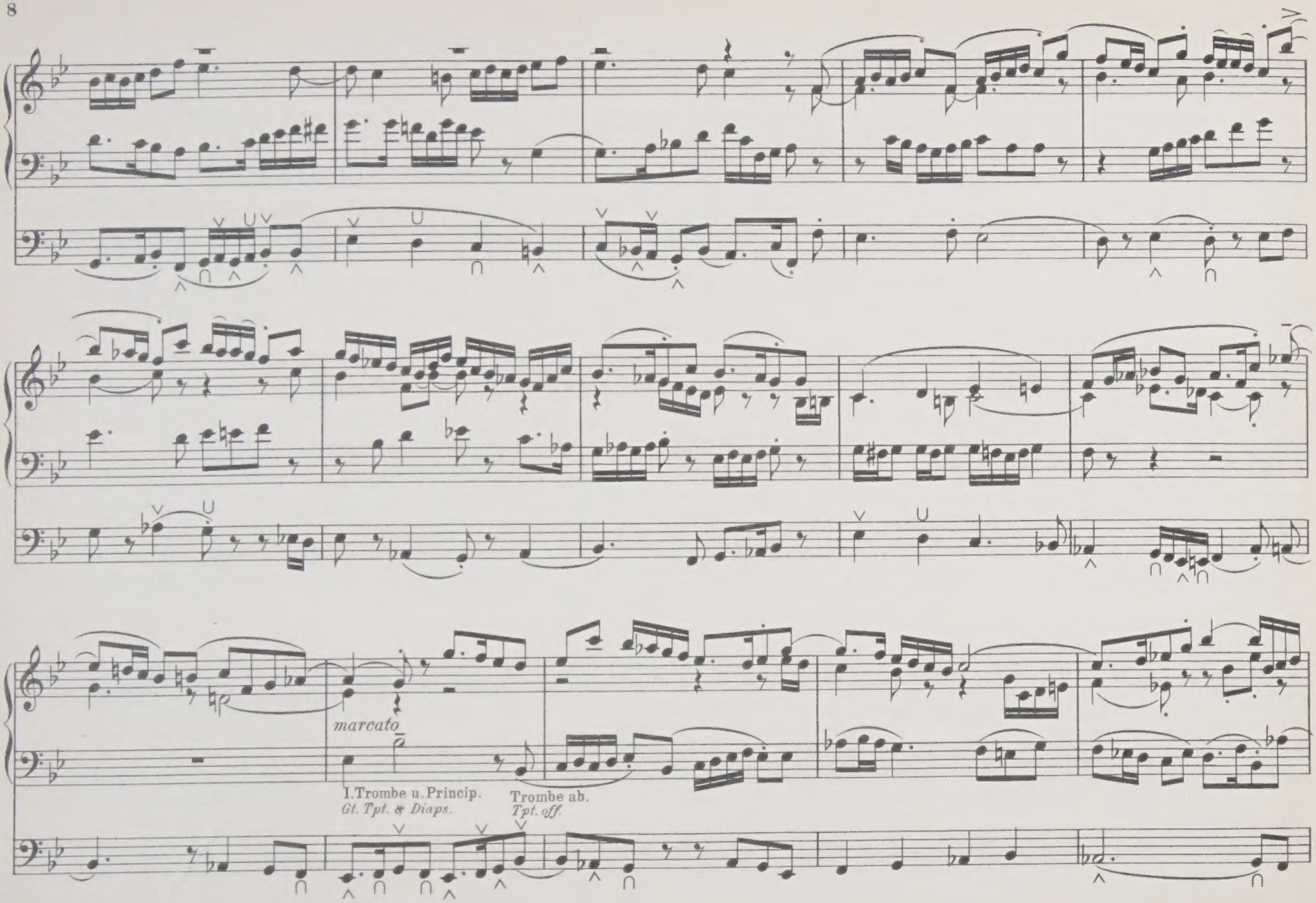

M.II u. III Kopp.
Full Sw. & Ch. coup.
M.I.
Gt.
ff con maestà
M.I.
Gt.
f
M.I u. II espressivo
Gt. & Sw.
M.II u. III voll espressivo
Full Sw. & Ch.
M.II u. III voll
Full Sw. & Ch.

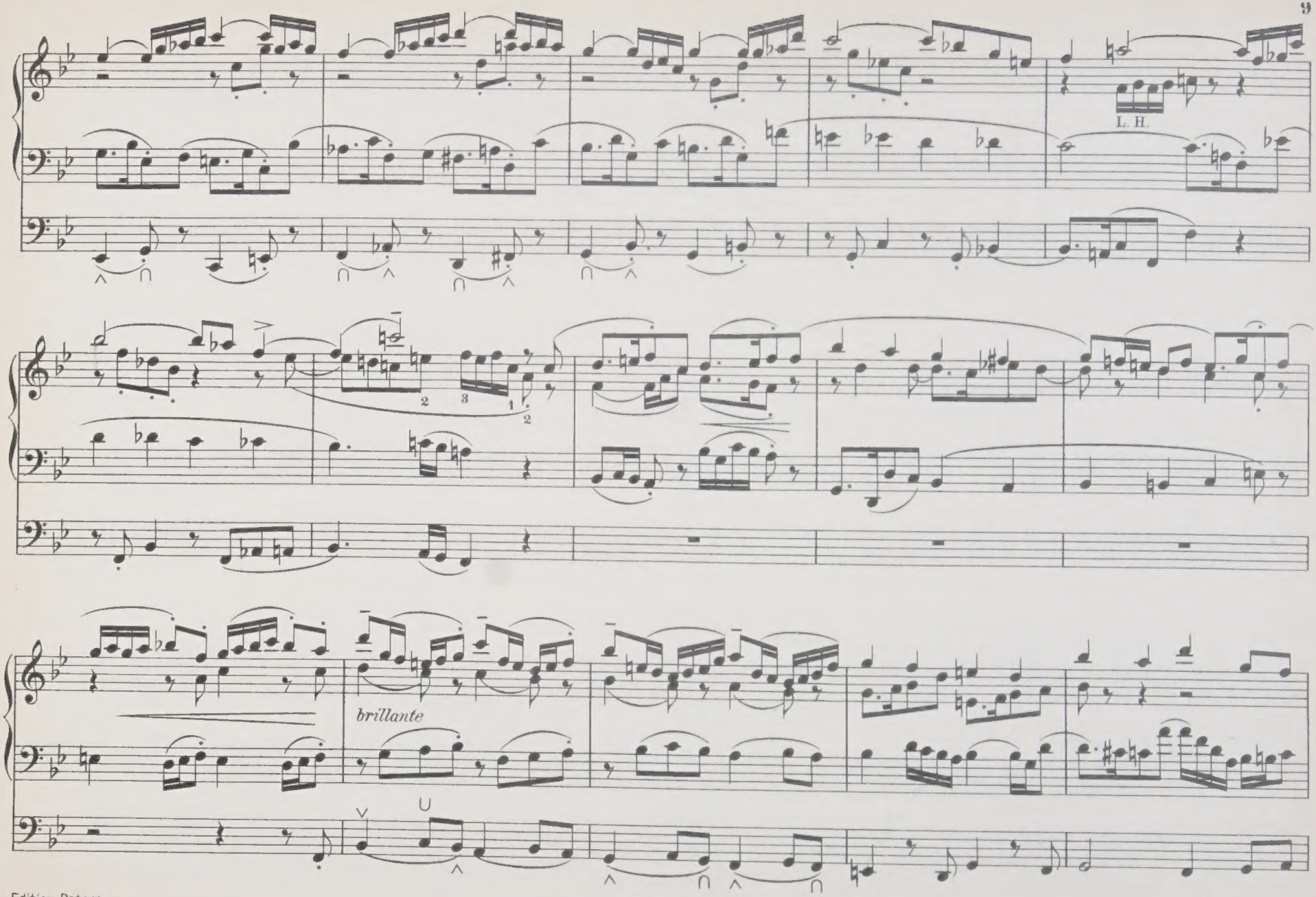

M. I u. II.
Gt. & Sw.
rinfz.
L. H.
cresc.
ff
p
M. II.
Sw.
M. I.
Gt.
tr
allargando

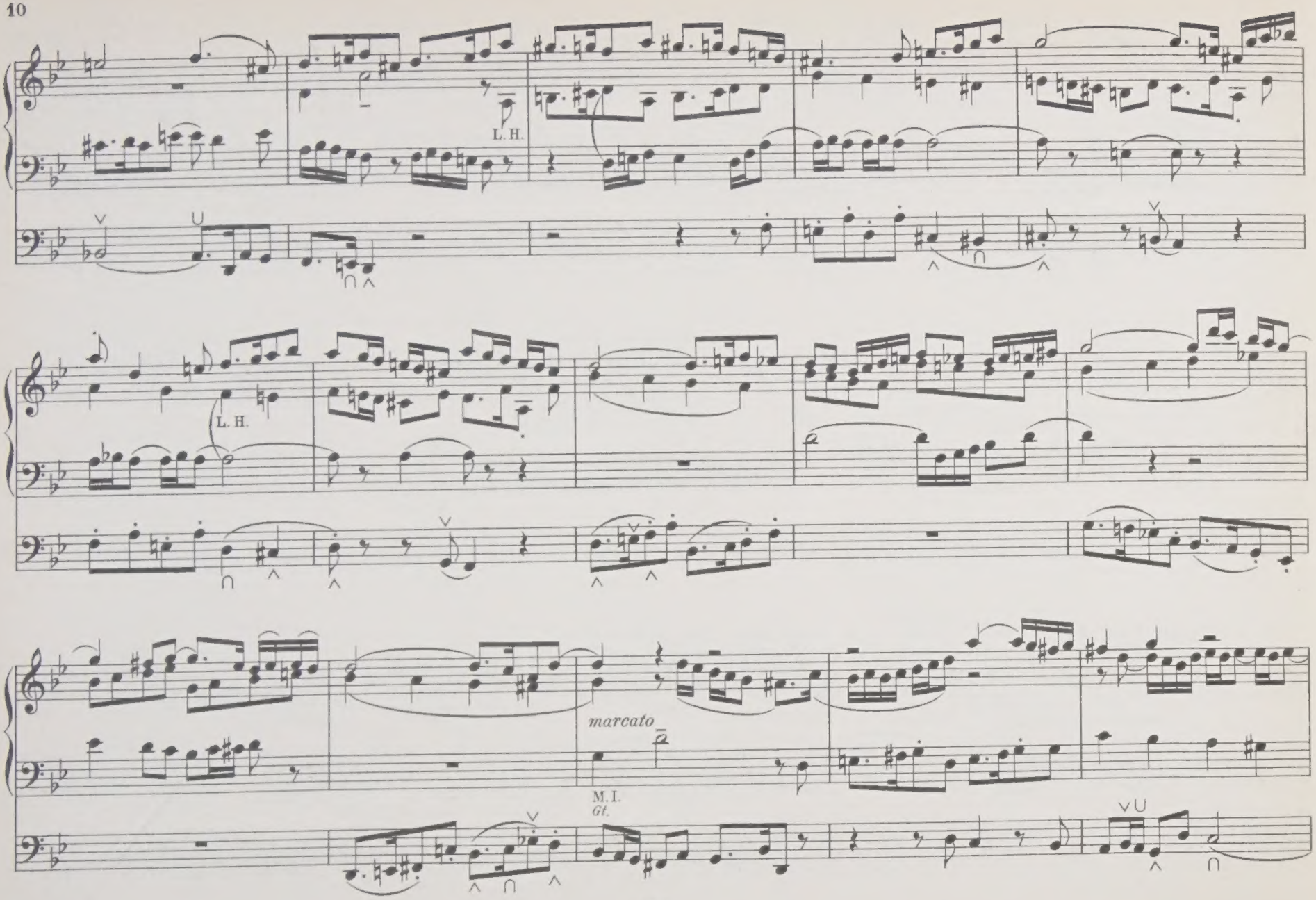

M. III.
Ch.
p
Kopp. Man. I ab.
Gt. to Ped. off.
M. II u. III voll.
Full Sw. & Ch.
M. I.
ff Gt.
con espress.
ff
Posaune. (Tromb.)
Largo.
allargando
fff M. I, II u. III.
Gt., Sw. & Ch.
rall. e rinfz.
p M. II. (oder III.)
Sw. (or Ch.)
fff Volles Werk.
Full Organ.

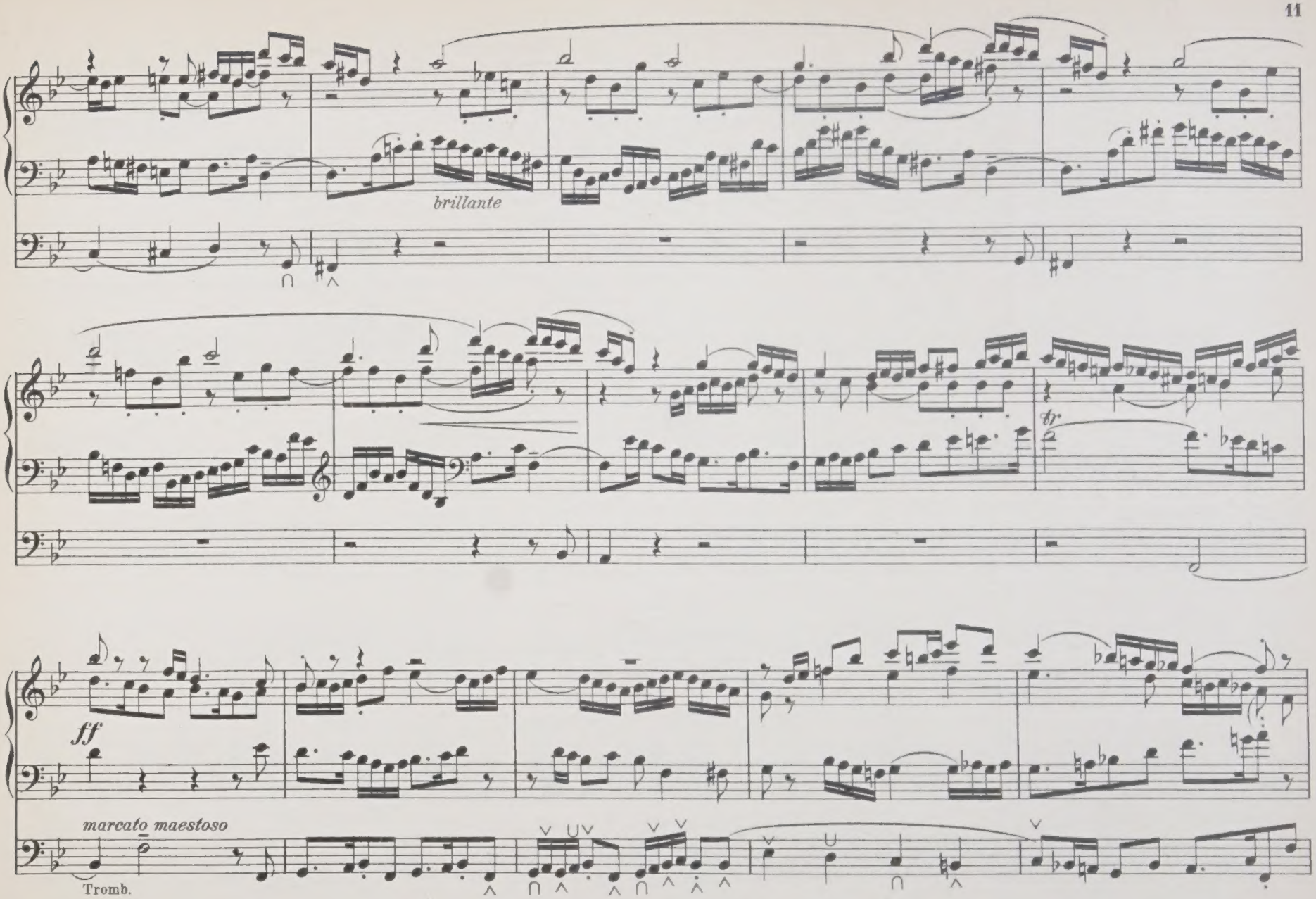
Fuge.

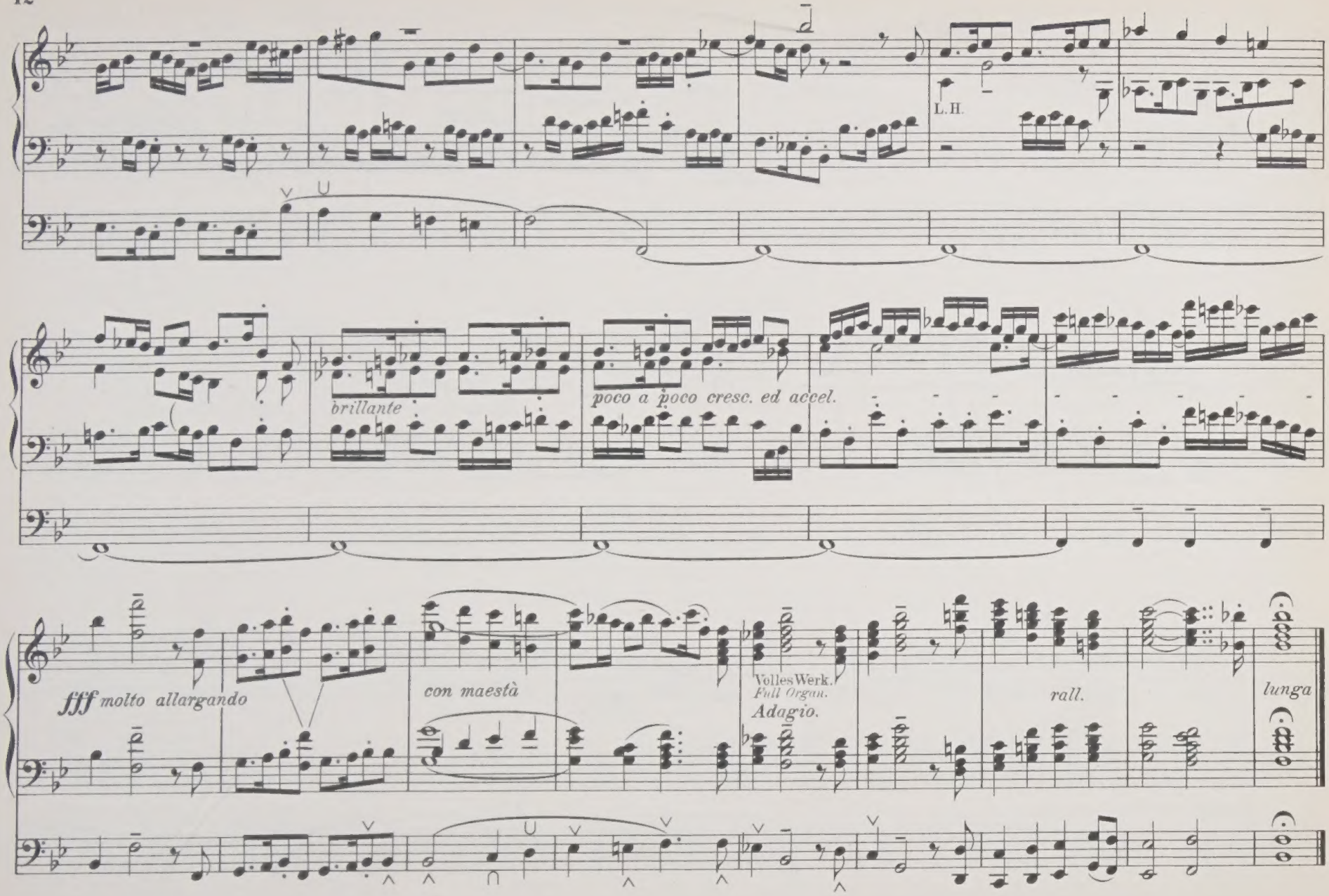

Moderato maestoso. (♩= 80)
Manual.
Pedal.
M. I u. II, Kopp. mit 16′ 8′ u. 4′.
f Gt. & Sw. coup. 16′ 8′ & 4′
f
16′ u. 8′, Kopp. M. I u. II.
16′ & 8′ coup. to Gt. & Sw.
L.H.
R.H.
L.H.
marcato


marcato
I. Trombe u. Princip.
Gt. Tpt. & Diaps.
Trombe ab.
Tpt. off.


L. H.
brillante


L. H.
L. H.
marcato
M. I.
Gt.


brillante
tr.
ff
marcato maestoso
Tromb.


L.H.
brillante
poco a poco cresc. ed accel.
fff molto allargando
con maestà
Volles Werk.
Full Organ.
Adagio.
rall.
lunga

Symphonische Praeludien und Fugen

für die Orgel

von

H. W. NICHOLL

Opus 35.

Eigenthum des Verlegers.

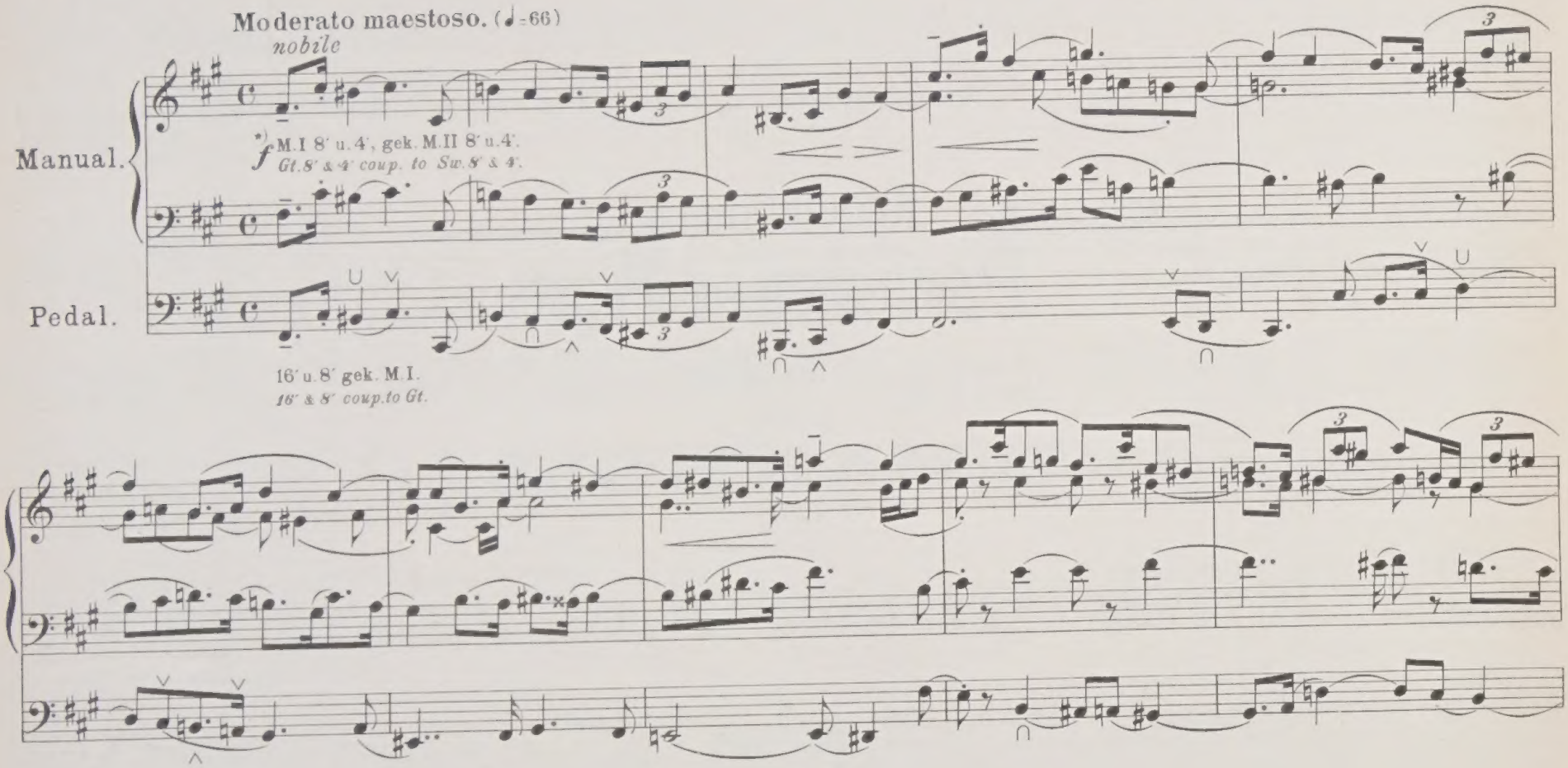
8781.

LEIPZIG
C. F. PETERS.

Herrn EMIL R. von PROSKOWETZ gewidmet.

Praeludium.

Horace Wadham Nicholl: Op. 35, № 4.



*) Die Pedalbezeichnungen (∨ ∧ = Spitze, ∪ ∩ = Hacke des Fusses) sind oben für den rechten, unten für den linken Fuss.

*) *The signs for the Pedal (∨ ∧ = toe, ∪ ∩ = heel of the foot) are above for the right, beneath for the left foot.*

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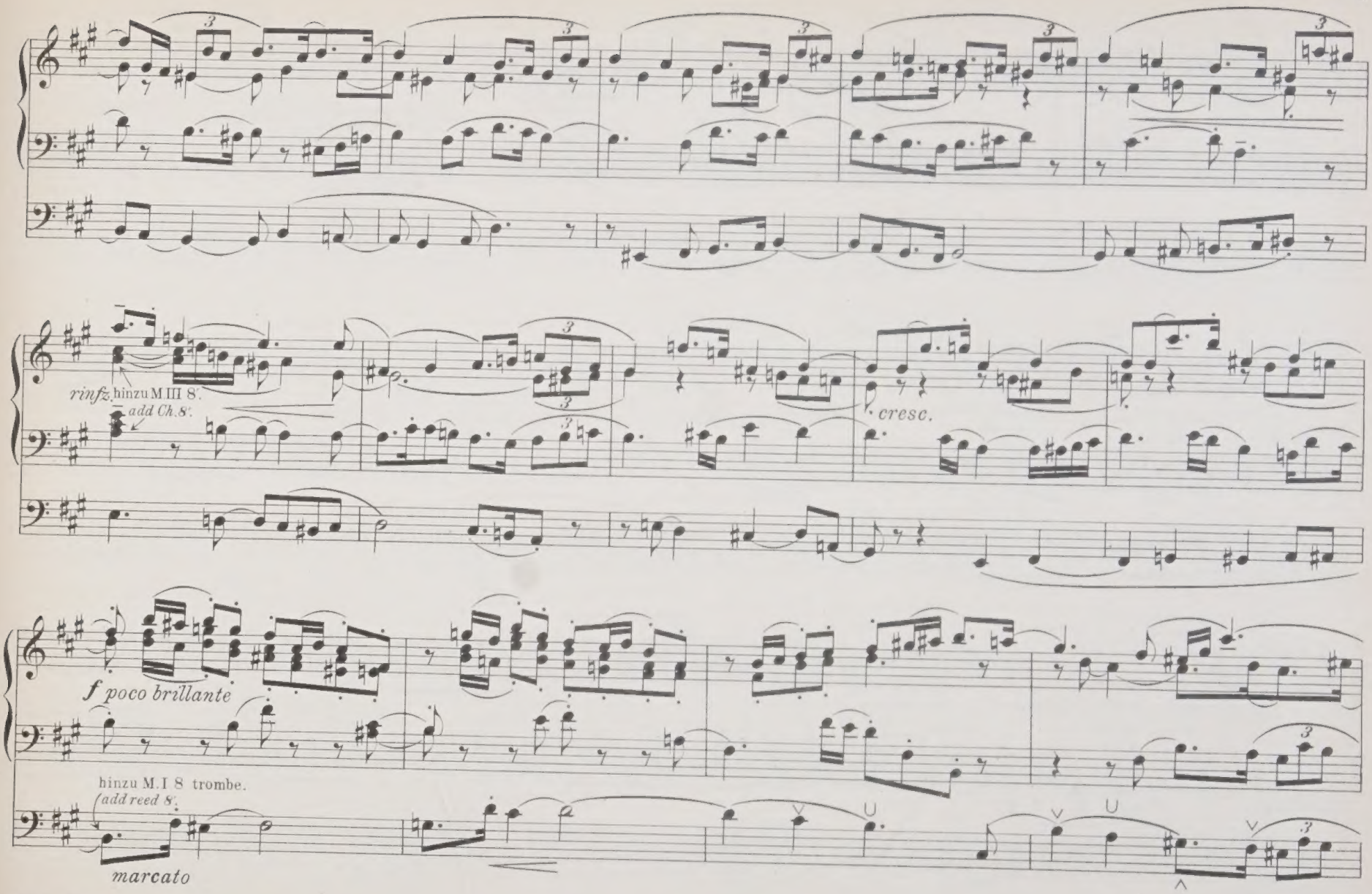
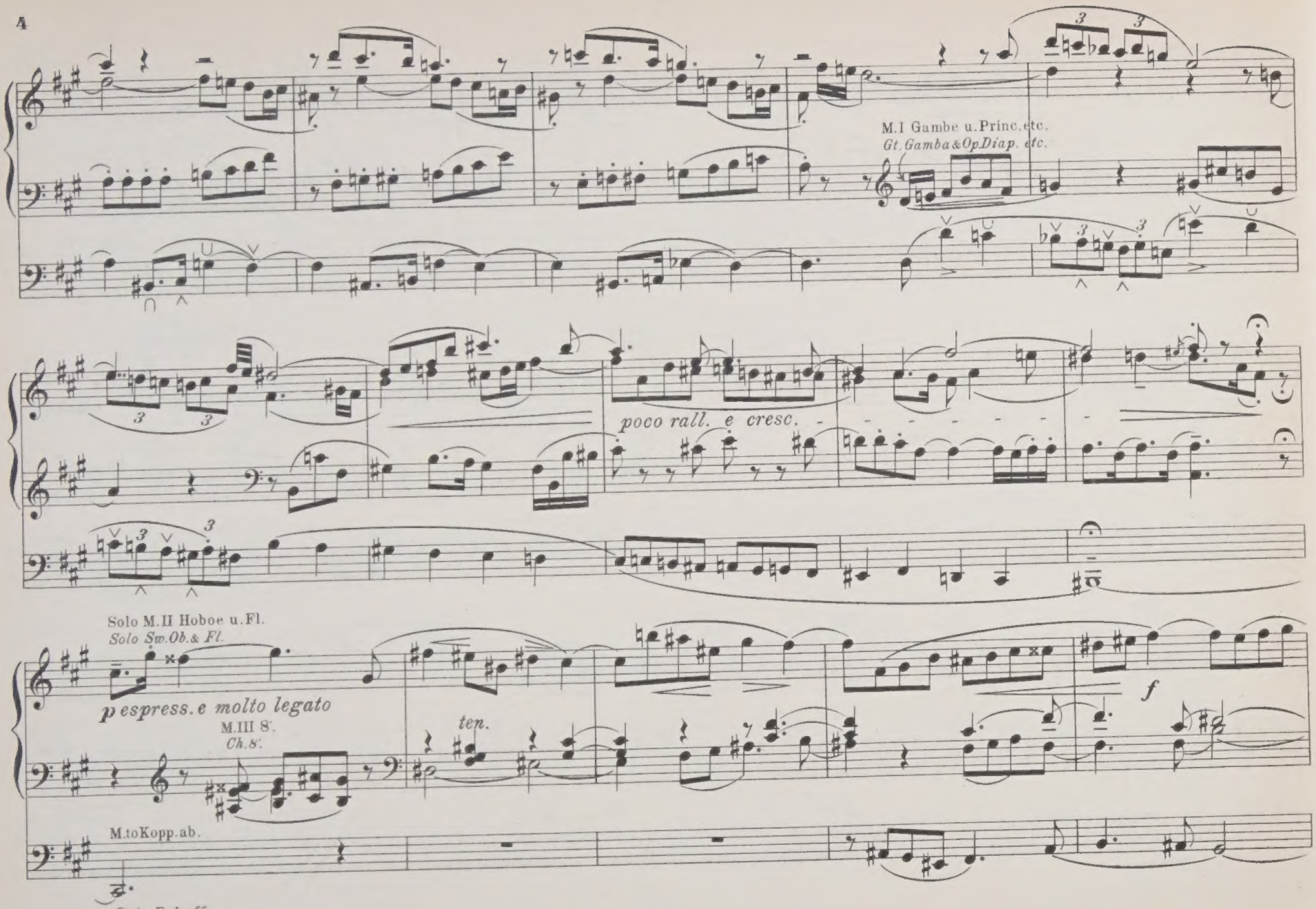
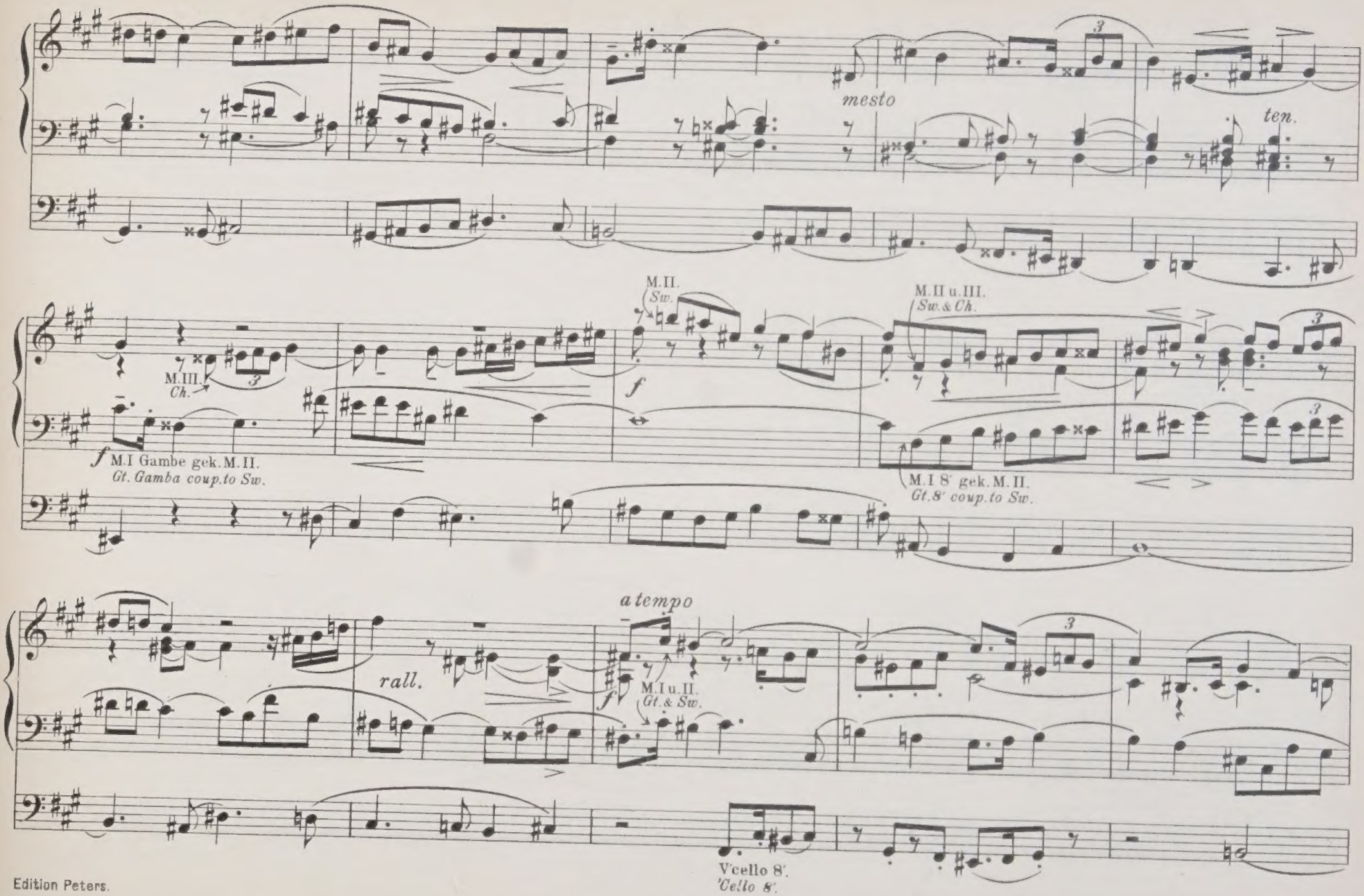
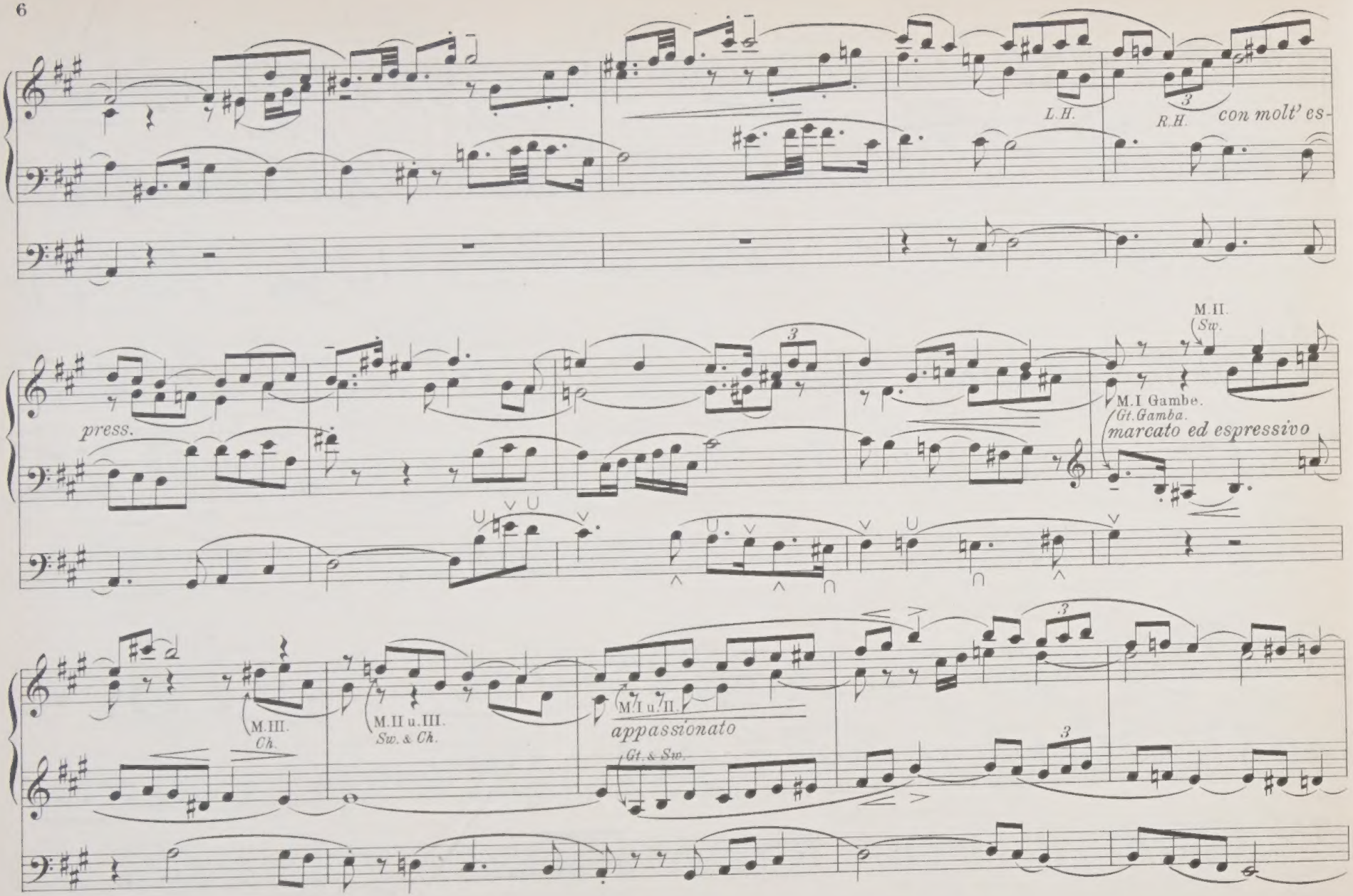
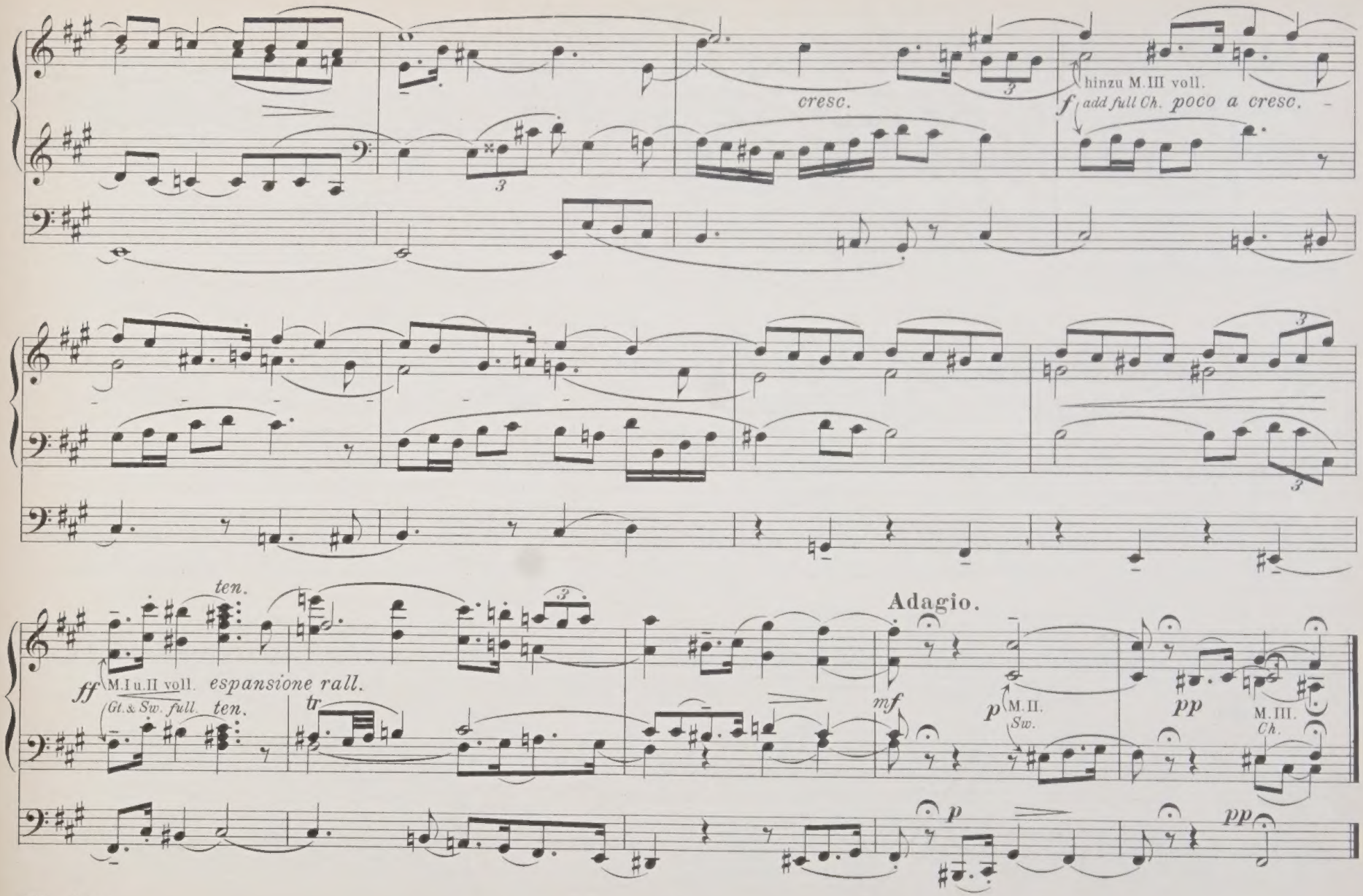

rinfz. hinzu M III 8'.
add Ch. 8'.
cresc.
f poco brillante
hinzu M.I 8 trombe.
(add reed 8'.
marcato



Edition Peters.


mesto
ten.
M.III.
Ch.
f
M.I Gambe gek.M.II.
Gt.Gamba coup.to Sw.
M.II.
Sw.
f
M.II u.III.
Sw.& Ch.
M.I 8′ gek.M.II.
Gt.8′ coup.to Sw.
a tempo
rall.
f
M.I u.II.
Gt.& Sw.
V'cello 8′.
'Cello 8′.


L.H.
R.H.
con molt' es-
press.
M.II.
Sw.
M.I Gambe.
Gt.Gamba.
marcato ed espressivo
M.III.
Ch.
M.II u.III.
Sw. & Ch.
M.I u.II.
appassionato
Gt. & Sw.


cresc.
hinzu M.III voll.
f add full Ch. poco a cresc.
ten.
ff M.I u.II voll. espansione rall.
Gt. & Sw. full. ten.
tr
Adagio.
mf
p M.II. Sw.
pp M.III. Ch.
p
pp

Fuge.

Andante maestoso. (♩=60)

M.II voll u.M.III 8′.
Sw.full & Ch.8′.

Manual.

Pedal.

mf nobile ed espressivo

f

L.H.

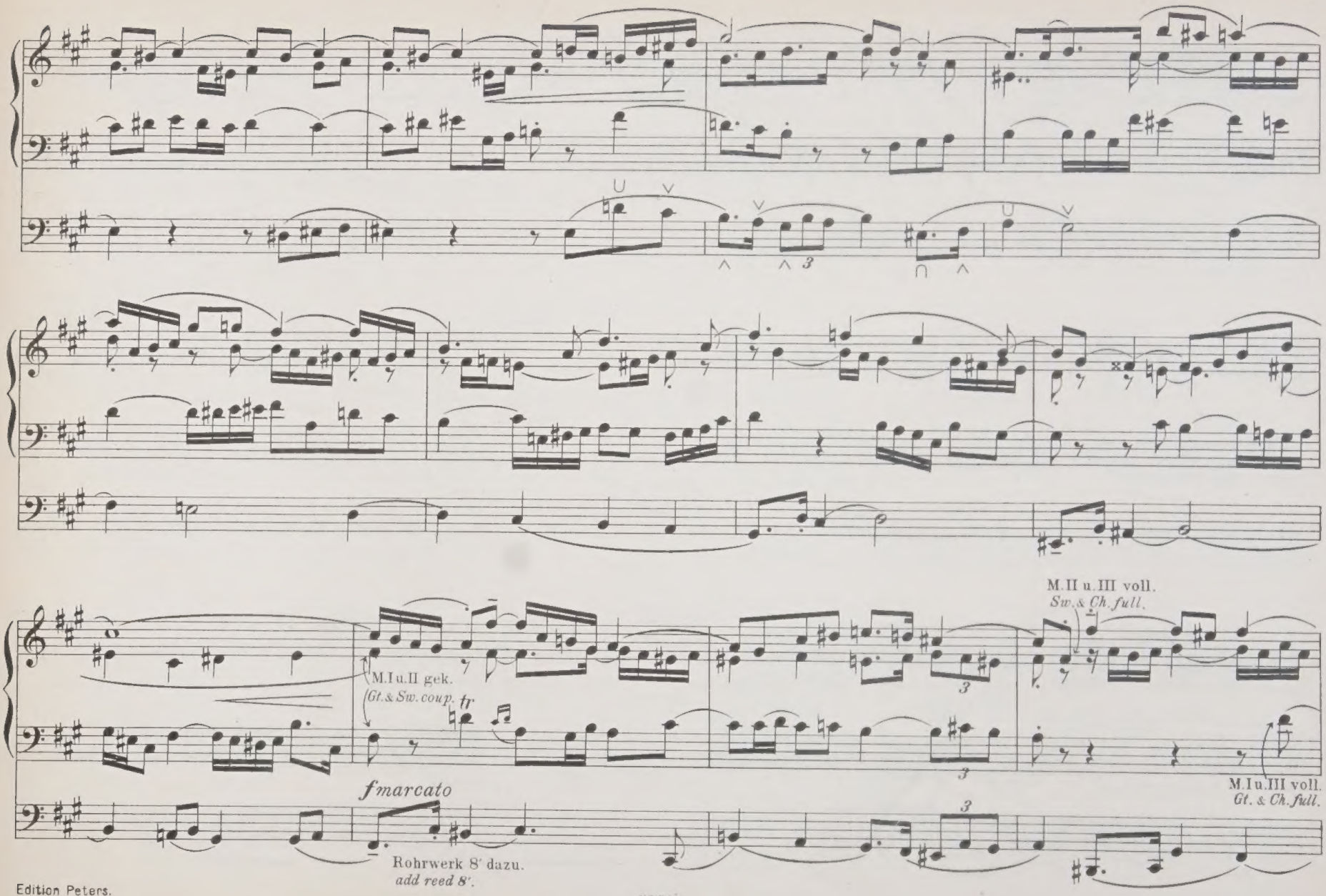
f

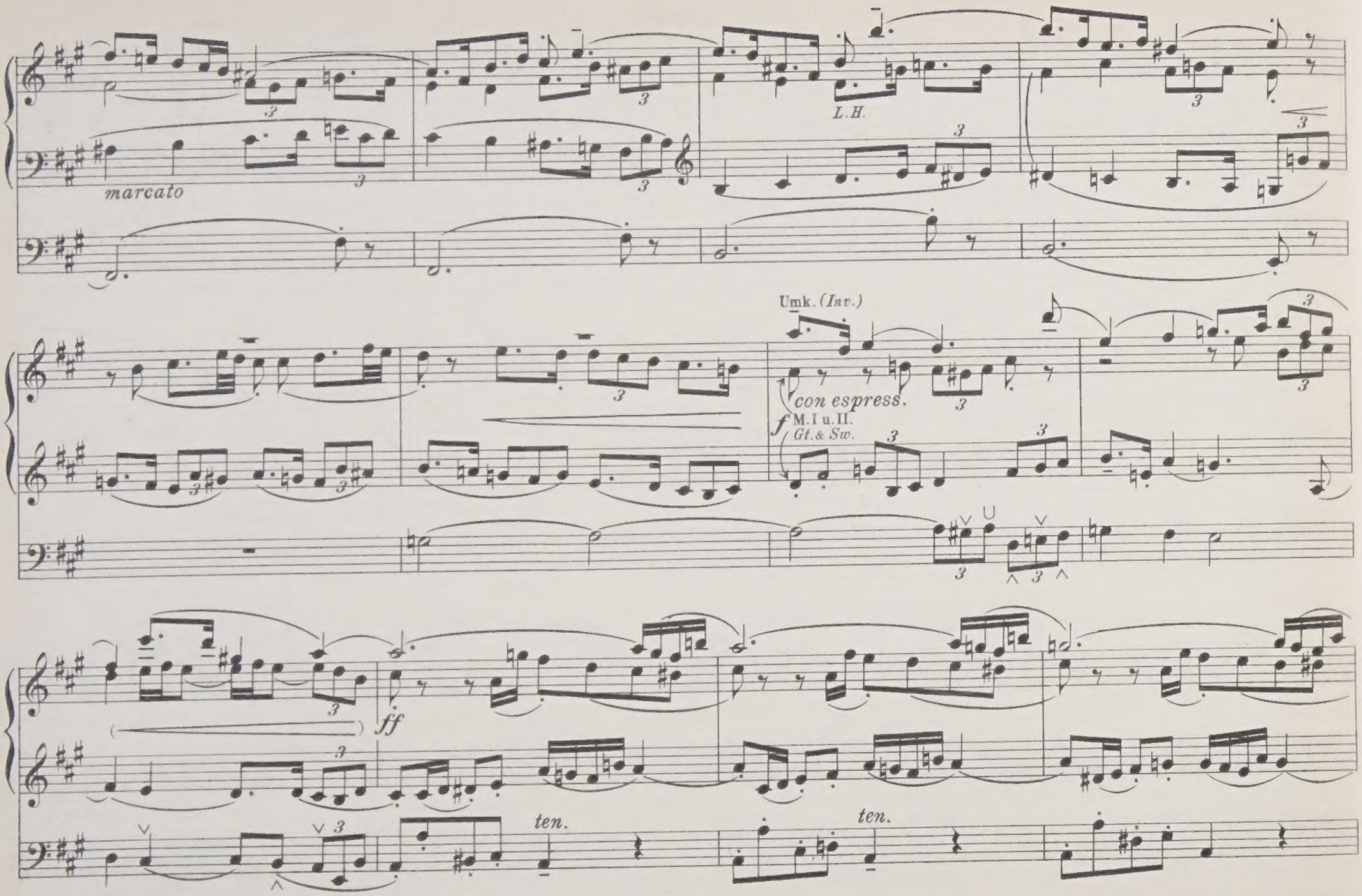
16′u.8′,gek.M.I (Gambe etc.) u.M.II.
16′& 8′, coup.to Sw.& Gt. Gamba, etc.

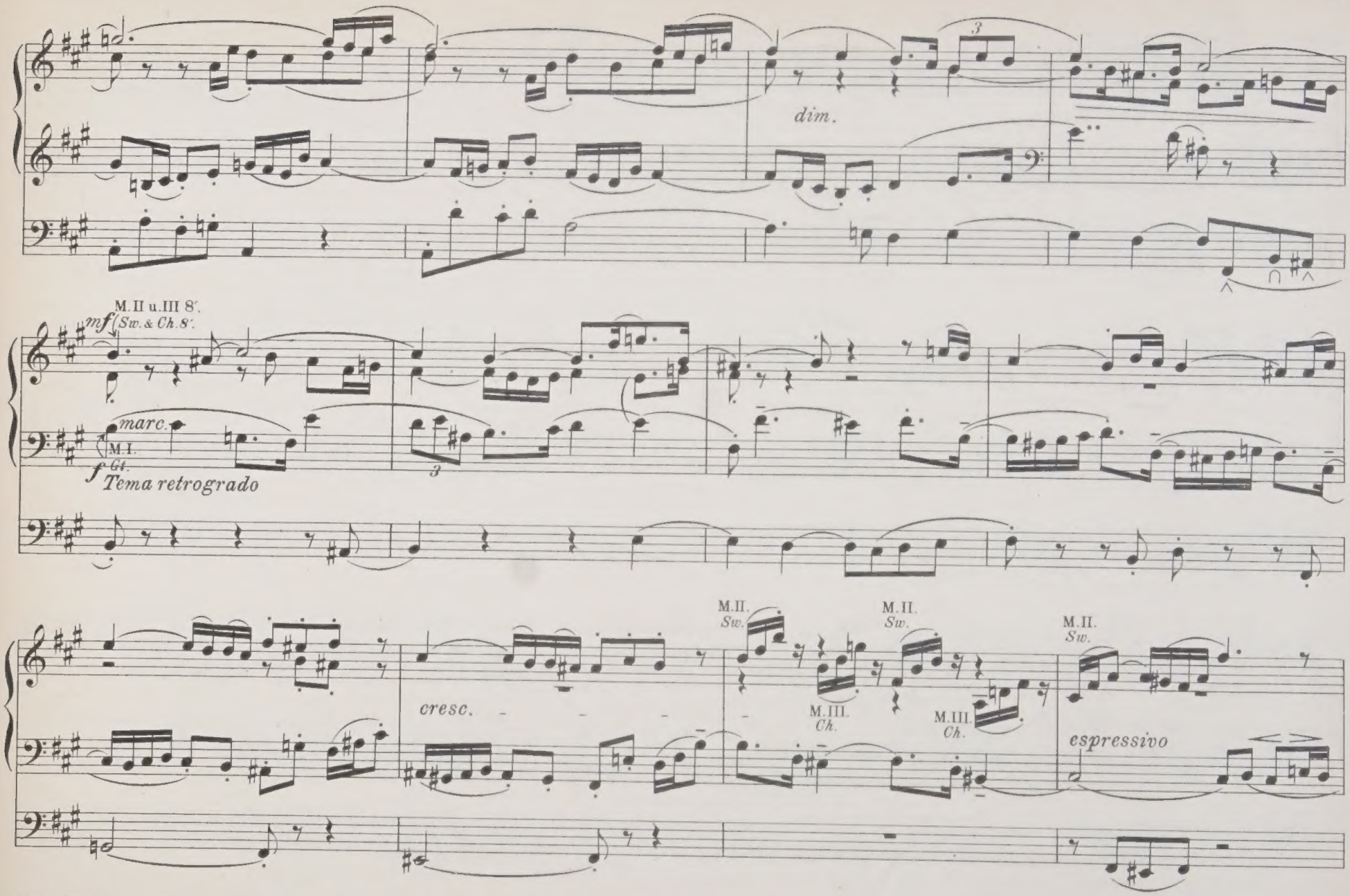
f

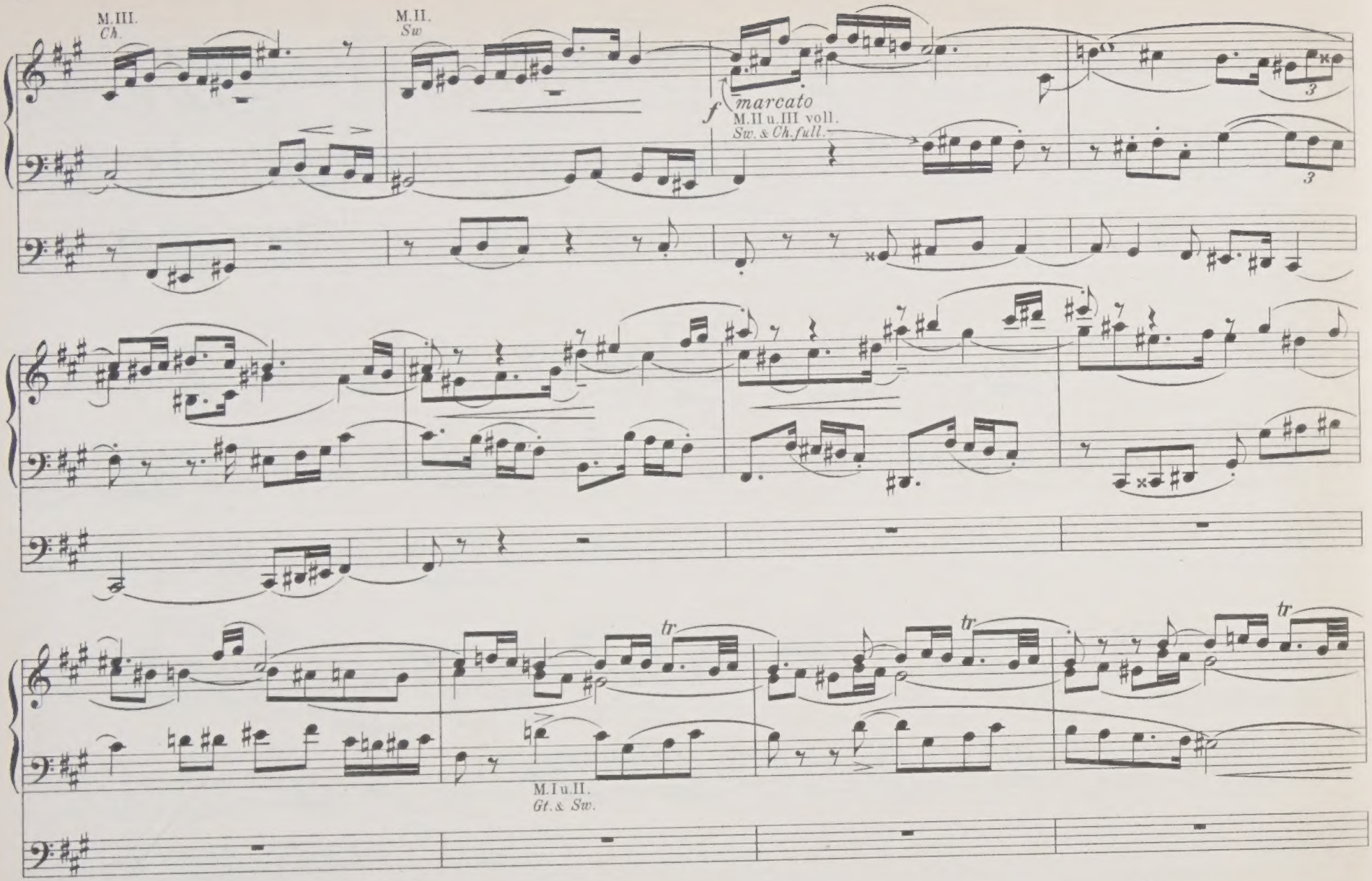
M.I Gambe etc. gek.M.II.
Gt.Gamba, etc. coup.to Sw.

Edition Peters.

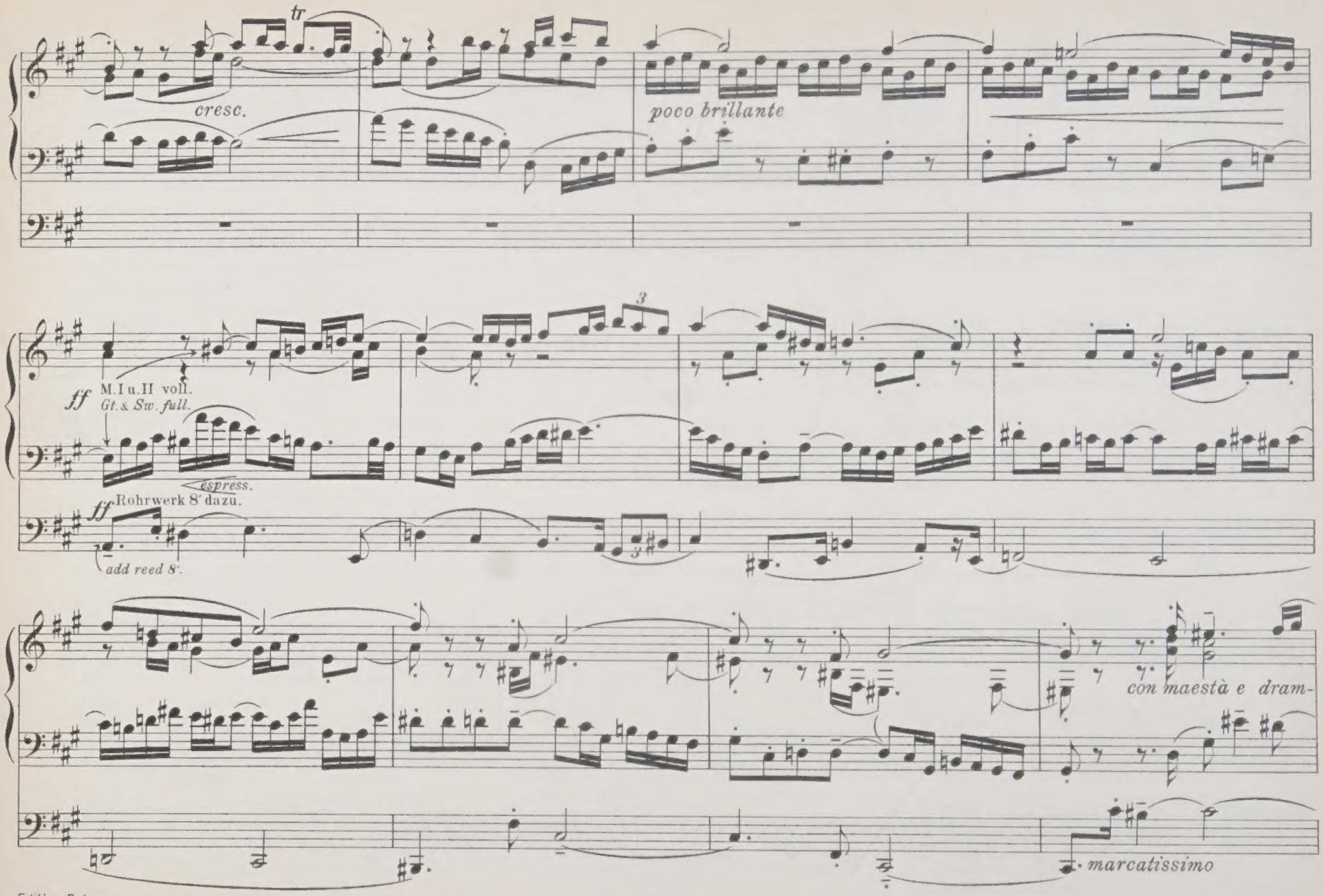

M.I u.II gek.
Gt. & Sw. coup.
tr
M.II u.III voll.
Sw. & Ch. full.
fmarcato
M.I u.III voll.
Gt. & Ch. full.
Rohrwerk 8′ dazu.
add reed 8′.

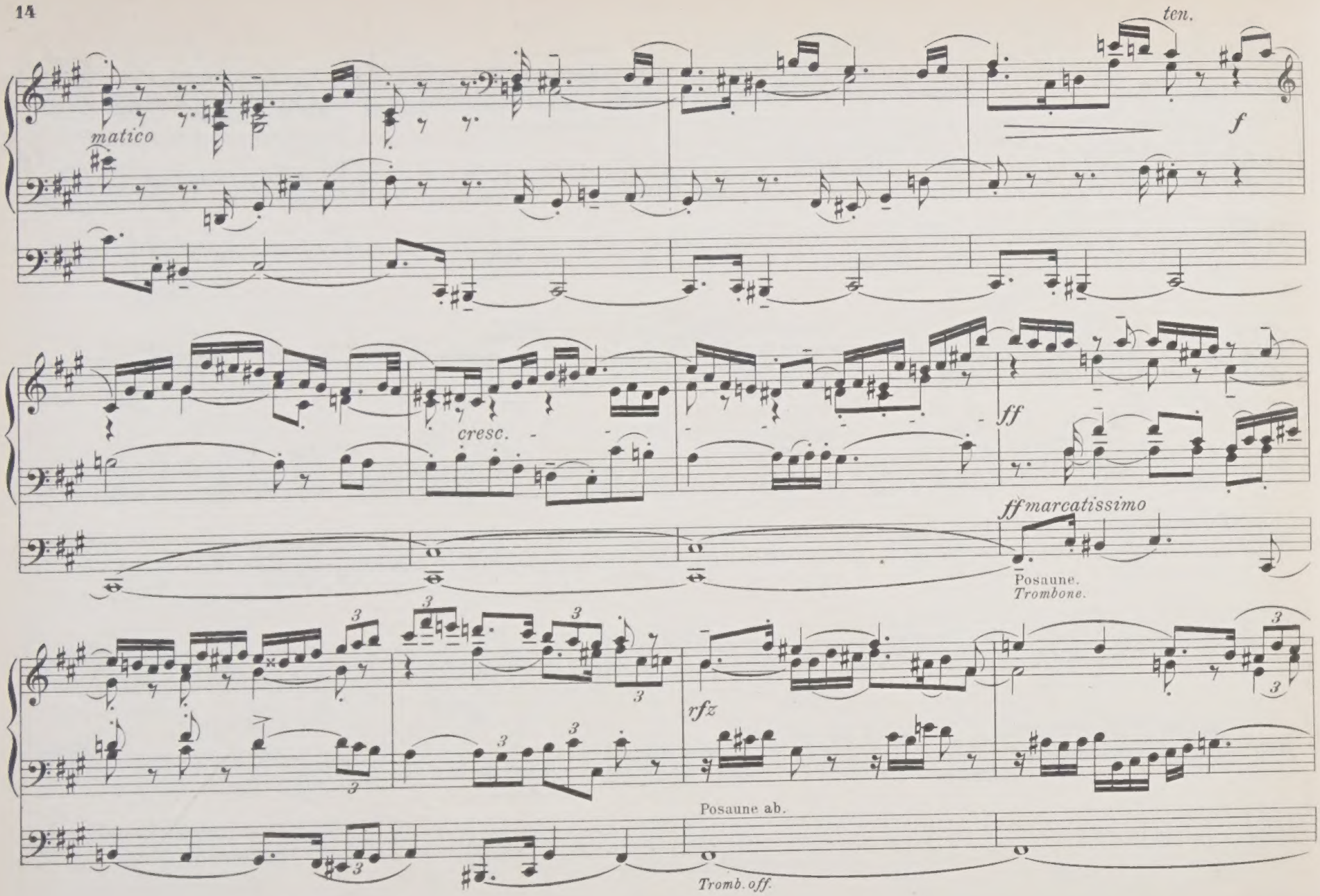

marcato
L.H.
Umk. (Inv.)
con espress.
f M.I u.II.
Gt.& Sw.
ff
ten.
ten.

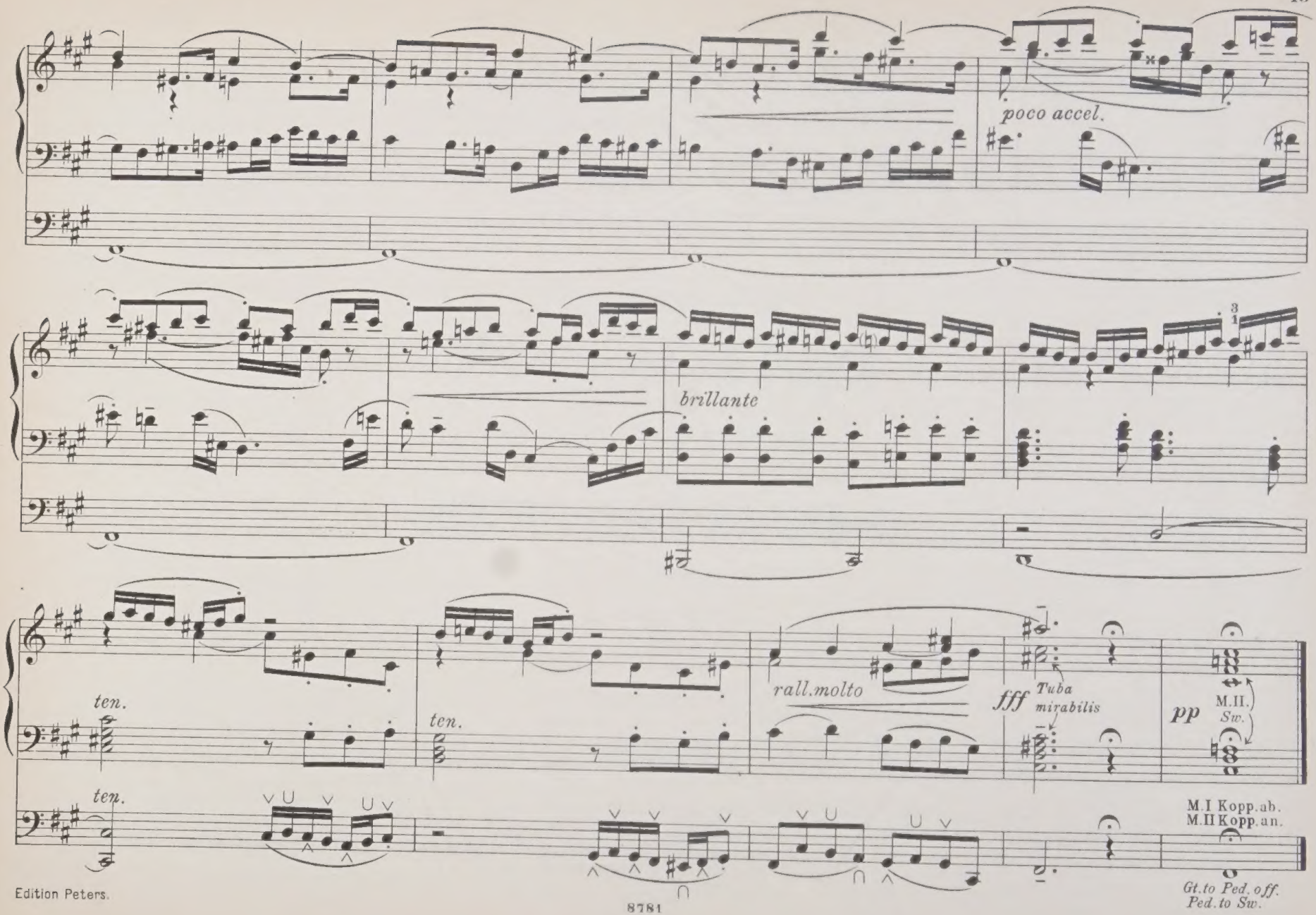

dim.
M.II u.III 8'.
mf (Sw. & Ch. 8'.
marc.
M.I.
Gt.
f
Tema retrogrado
3
cresc.
M.II.
Sw.
M.III.
Ch.
M.II.
Sw.
M.III.
Ch.
M.II.
Sw.
espressivo



Edition Peters.


tr
cresc.
poco brillante
3
ff
M.I u.II voll.
Gt.& Sw. full.
espress.
ff
Rohrwerk 8′ dazu.
add reed 8′.
con maestà e dram-
marcatissimo


ten.
matico
f
cresc.
ff
ff marcatissimo
Posaune.
Trombone.
rfz
Posaune ab.
Tromb. off.


poco accel.
brillante
ten.
ten.
ten.
rall.molto
fff
Tuba mirabilis
pp
M.II. Sw.
M.I Kopp.ab.
M.II Kopp.an.
Gt.to Ped. off.
Ped.to Sw.

Symphonische Praeludien und Fugen

für die Orgel

von

H. W. NICHOLL

Opus 35.

Eigenthum des Verlegers.

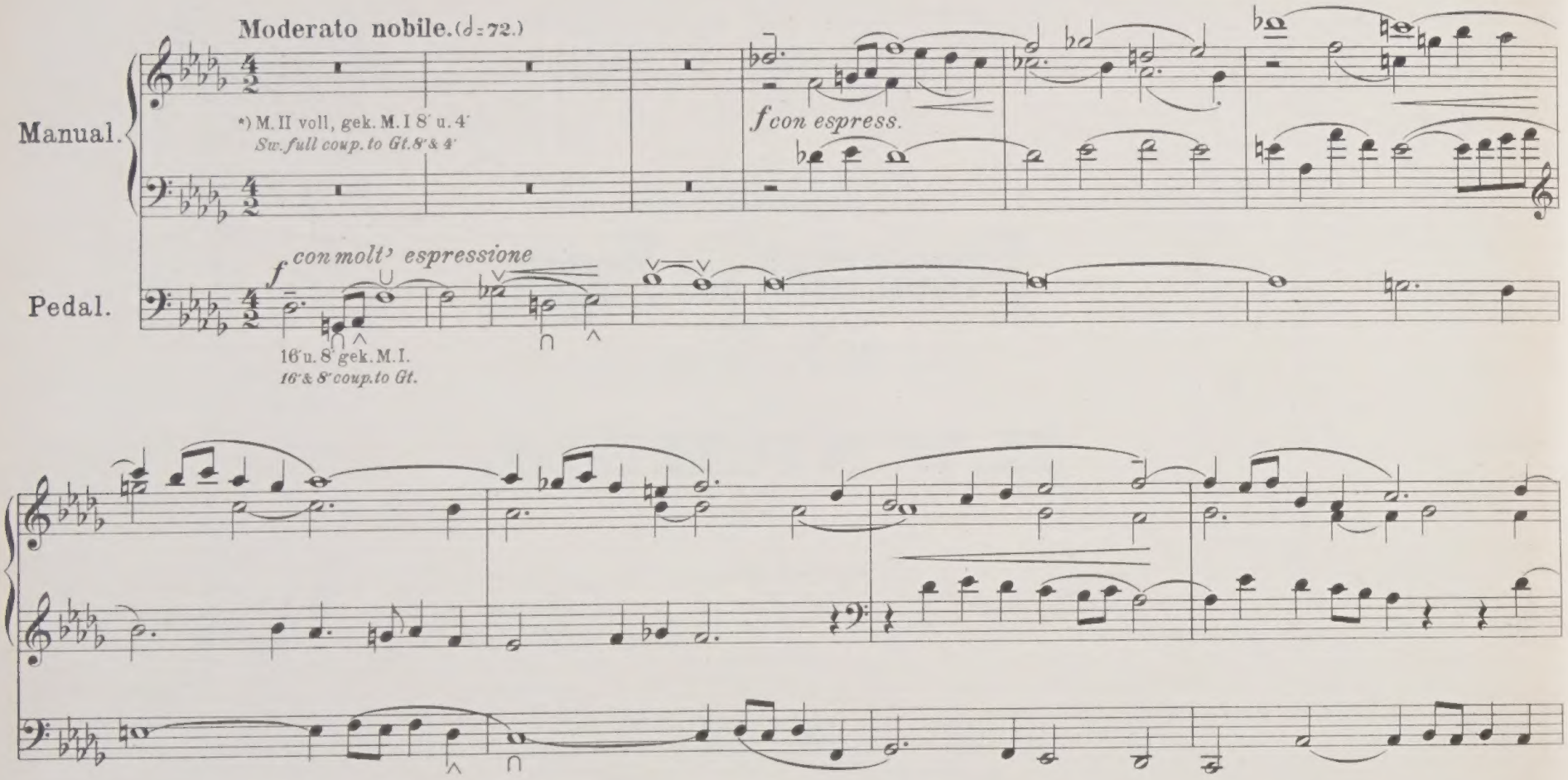
8782

LEIPZIG
C. F. PETERS.

Herrn CHARLES VINCENT, Mus. Doc: Oxon gewidmet.

Praeludium.

Horace Wadham Nicholl: Op. 35, No 5.



*) Die Pedalbezeichnungen (∨∧ = Spitze, ∪∩ = Hacke des Fusses) sind oben für den rechten, unten für den linken Fuss.

*) *The signs for the Pedal (∨∧ = toe, ∪∩ = heel of the foot) are above for the right, beneath for the left foot.*

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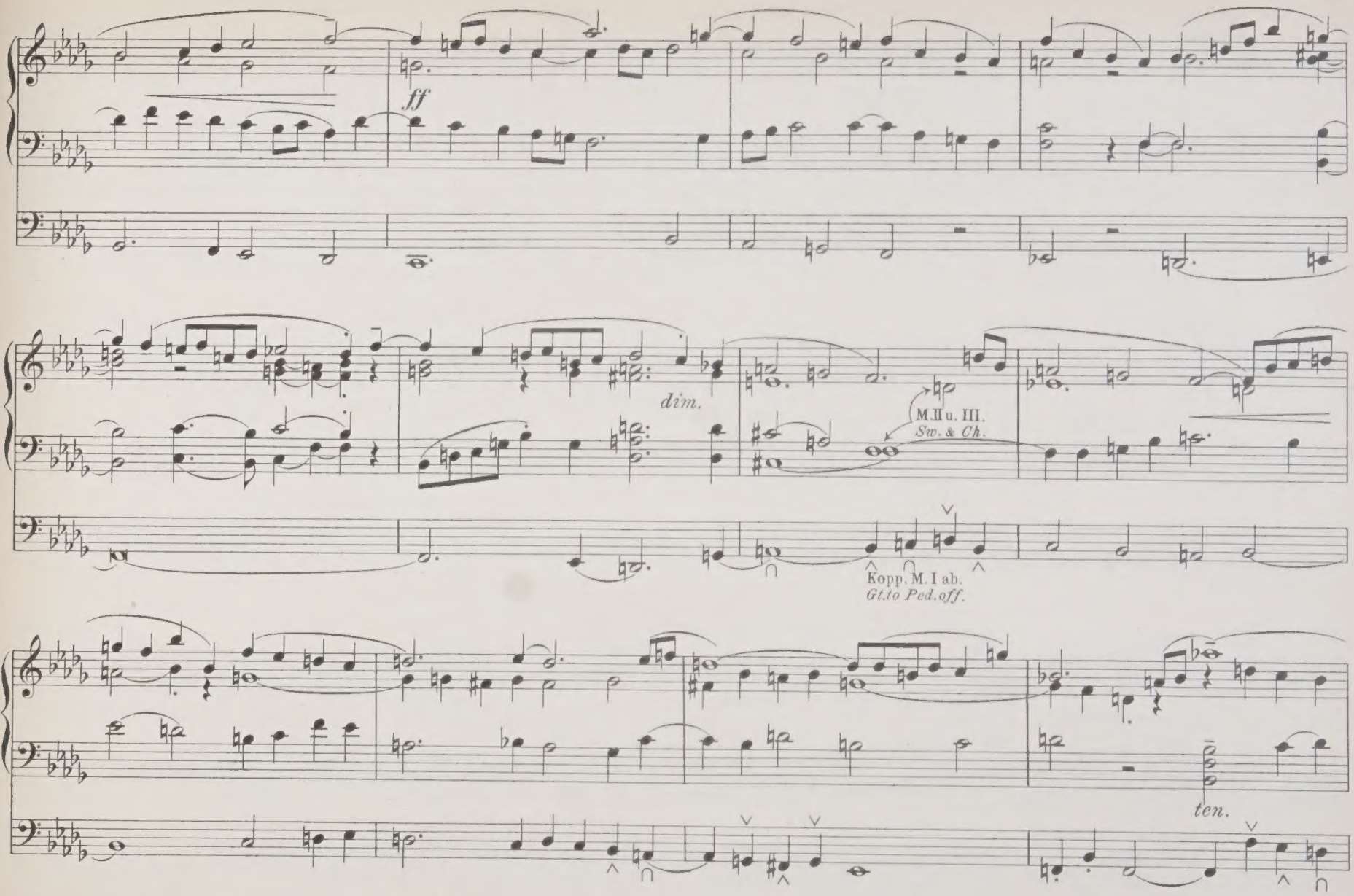
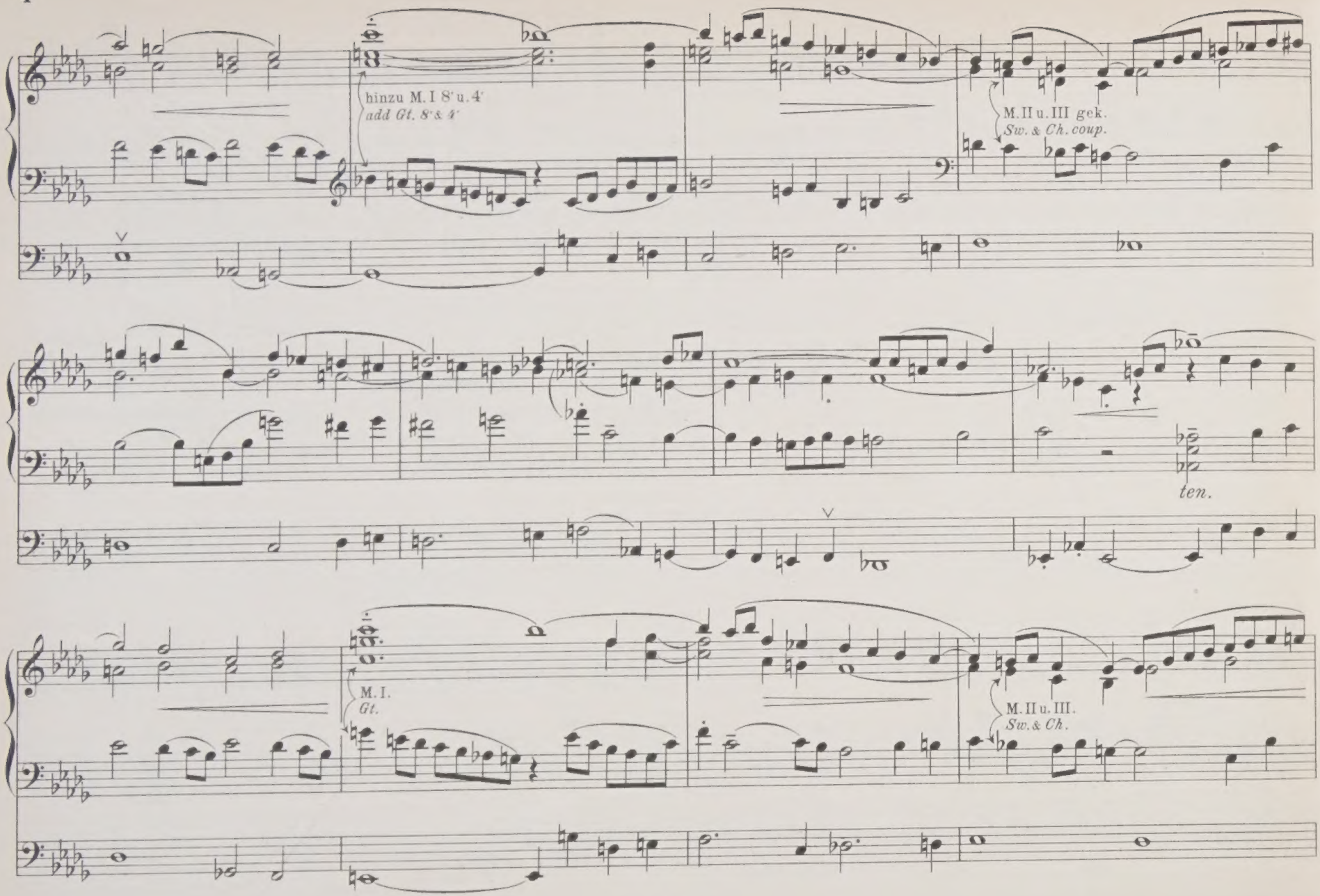
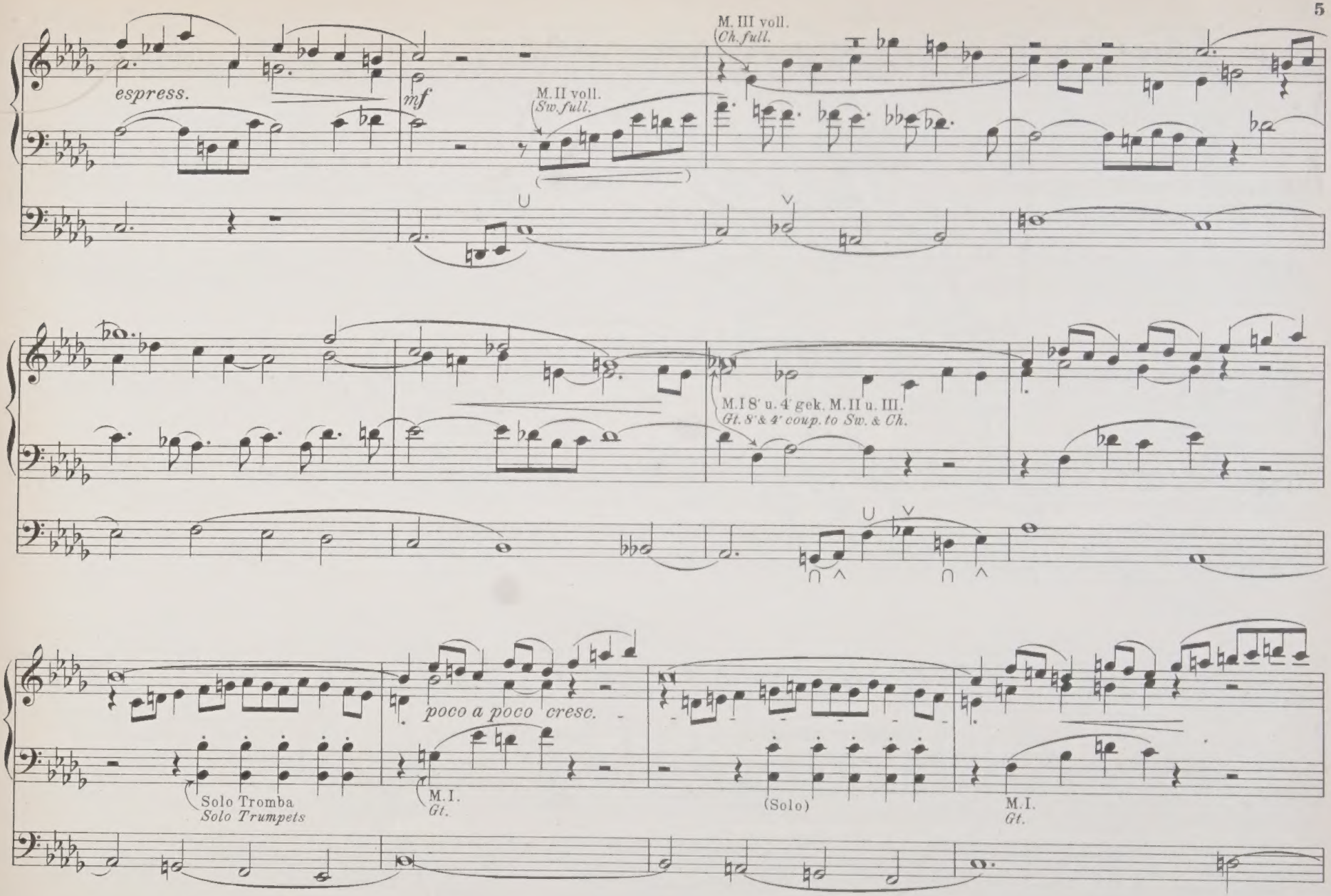
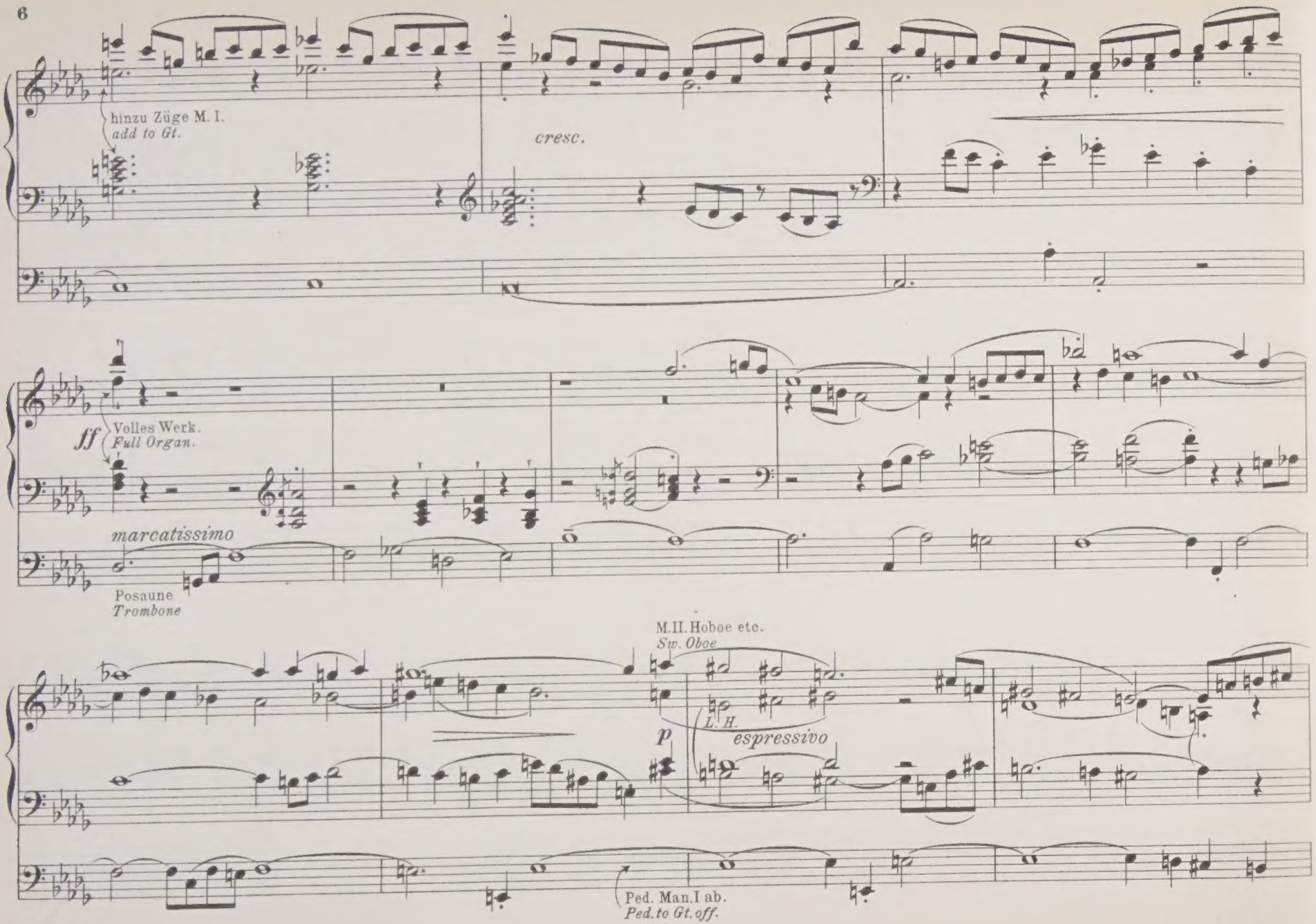
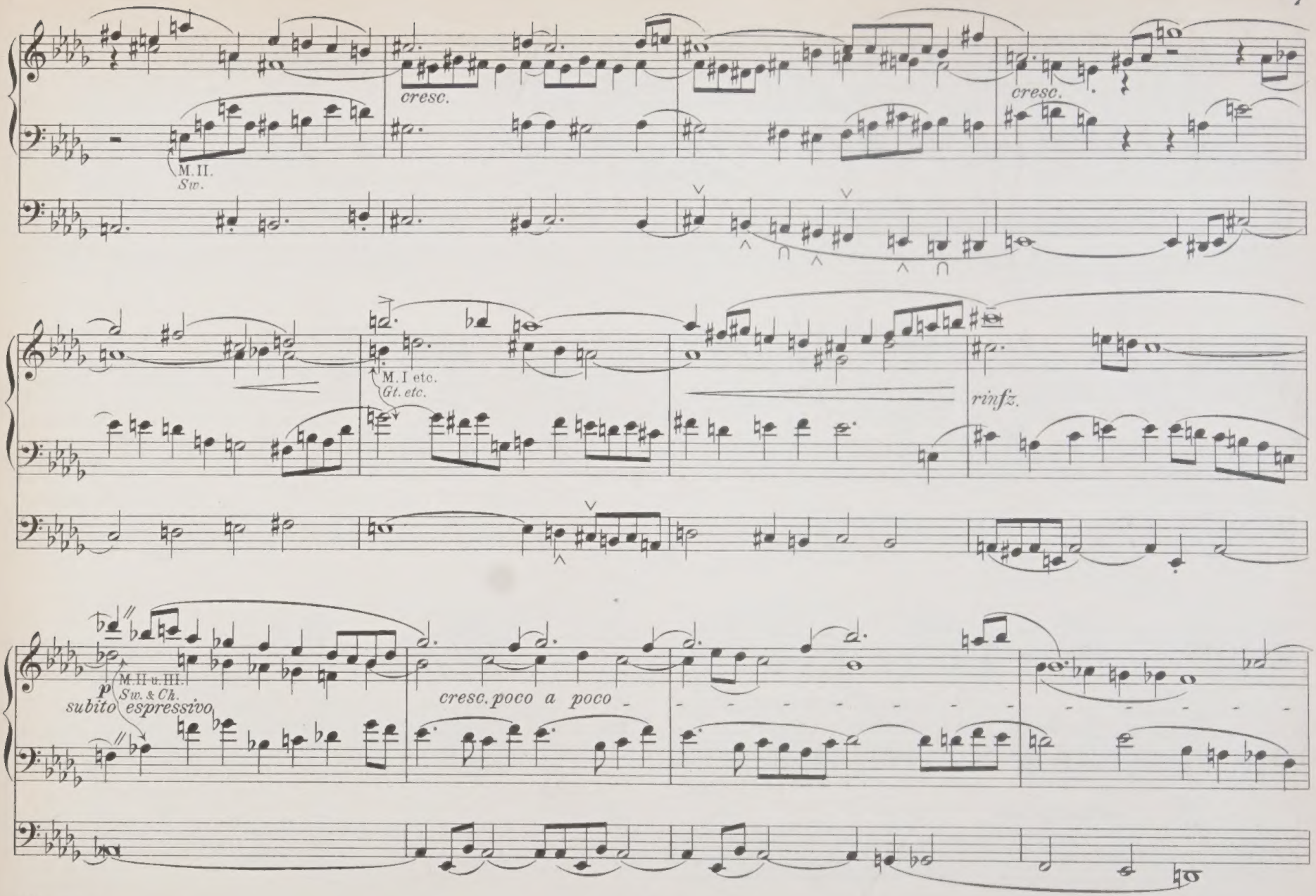
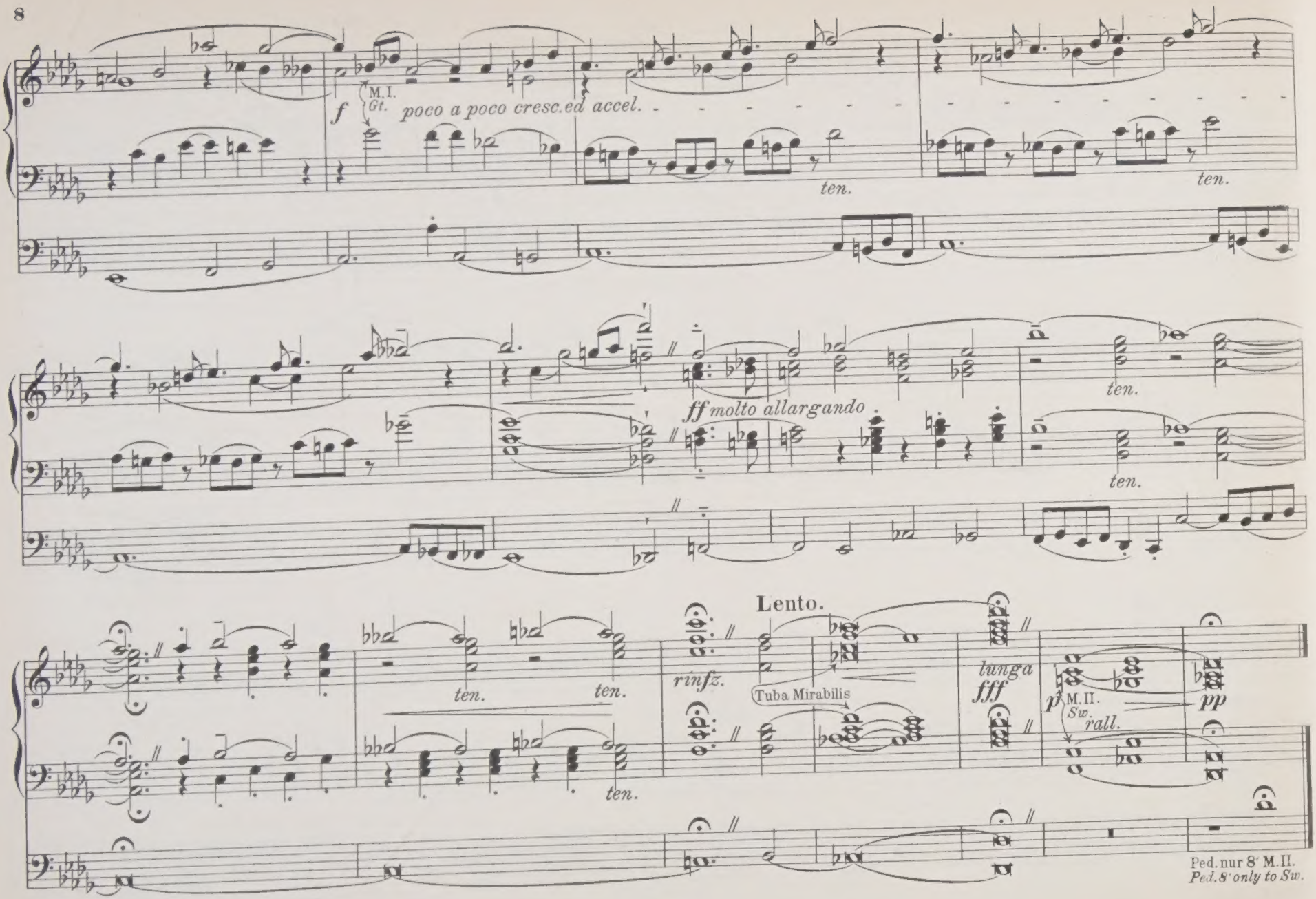

ff
dim.
M.II u. III.
Sw. & Ch.
Kopp. M. I ab.
Gt.to Ped.off.
ten.


hinzu M. I 8' u. 4'
add Gt. 8' & 4'
M. II u. III gek.
Sw. & Ch. coup.
ten.
M. I.
Gt.
M. II u. III.
Sw. & Ch.


espress.
mf
M. II voll.
Sw. full.
M. III voll.
Ch. full.
M. I 8' u. 4' gek. M. II u. III.
Gt. 8' & 4' coup. to Sw. & Ch.
poco a poco cresc.
Solo Tromba
Solo Trumpets
M. I.
Gt.
(Solo)
M. I.
Gt.

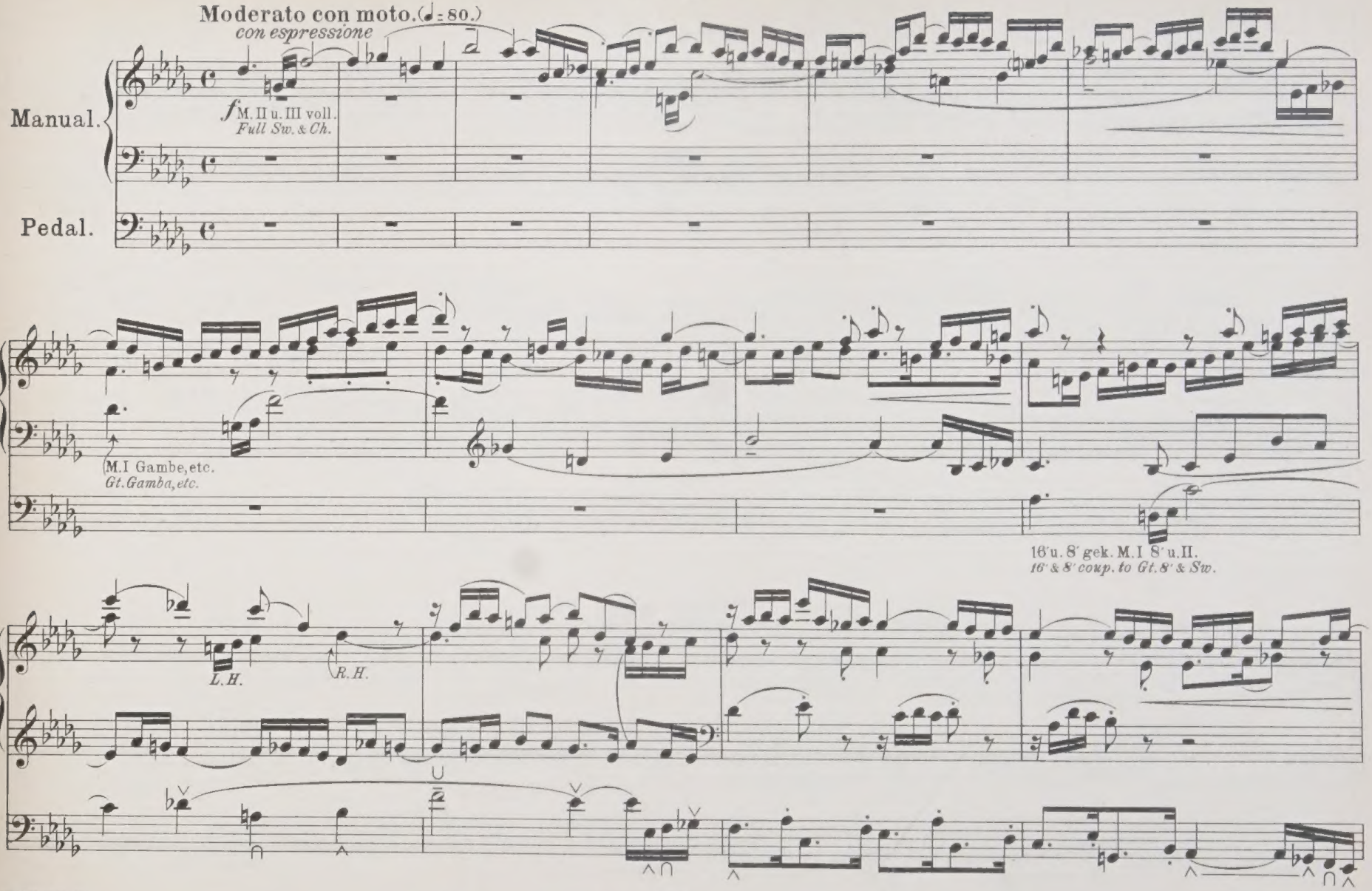

hinzu Züge M. I.
add to Gt.
cresc.
ff
Volles Werk.
Full Organ.
marcatissimo
Posaune
Trombone
M.II. Hoboe etc.
Sw. Oboe
L. H.
p
espressivo
Ped. Man.I ab.
Ped.to Gt.off.

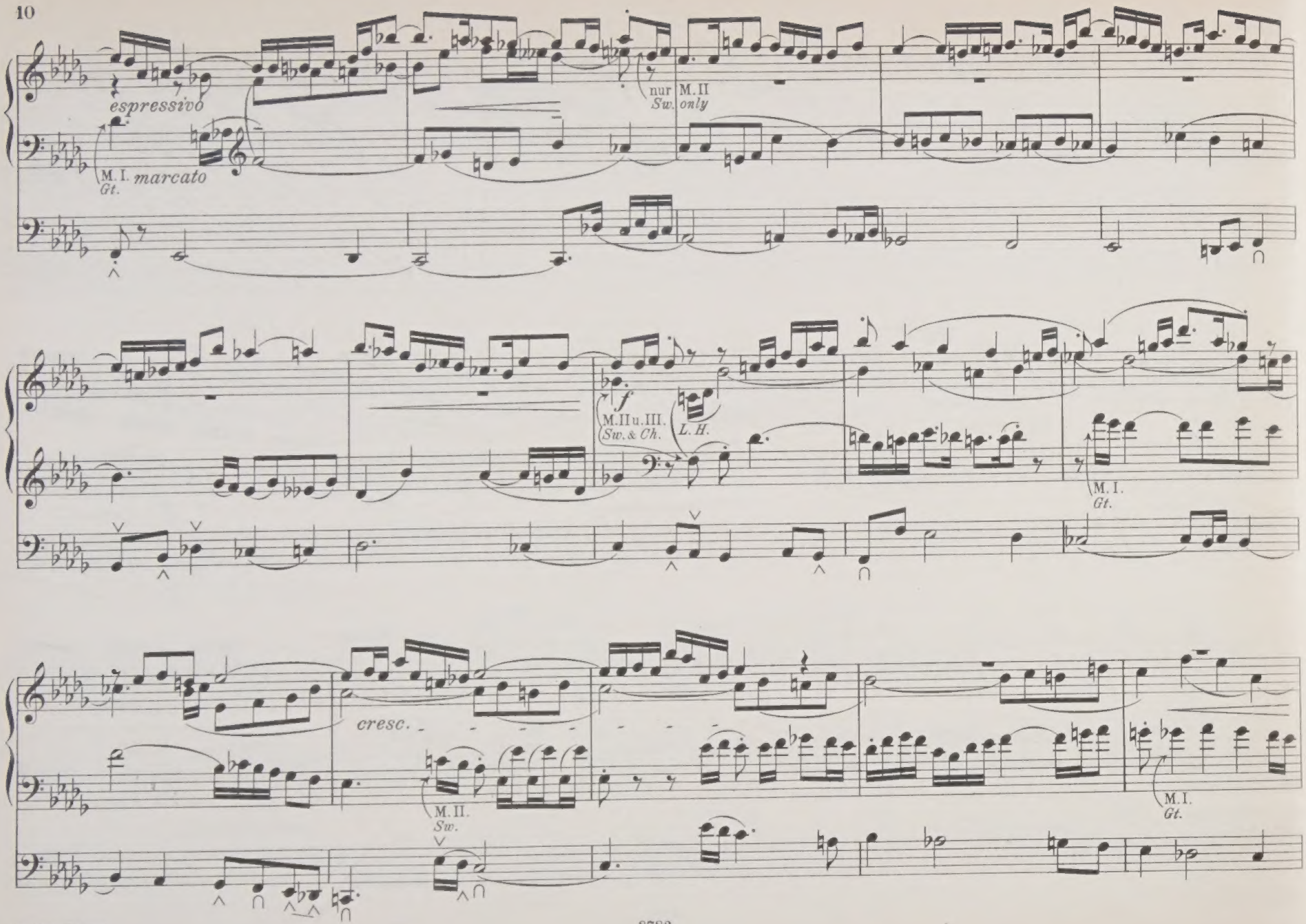

cresc.
M. II.
Sw.
cresc.
M. I etc.
Gt. etc.
rinfz.
p
subito espressivo
M. II u. III.
Sw. & Ch.
cresc. poco a poco

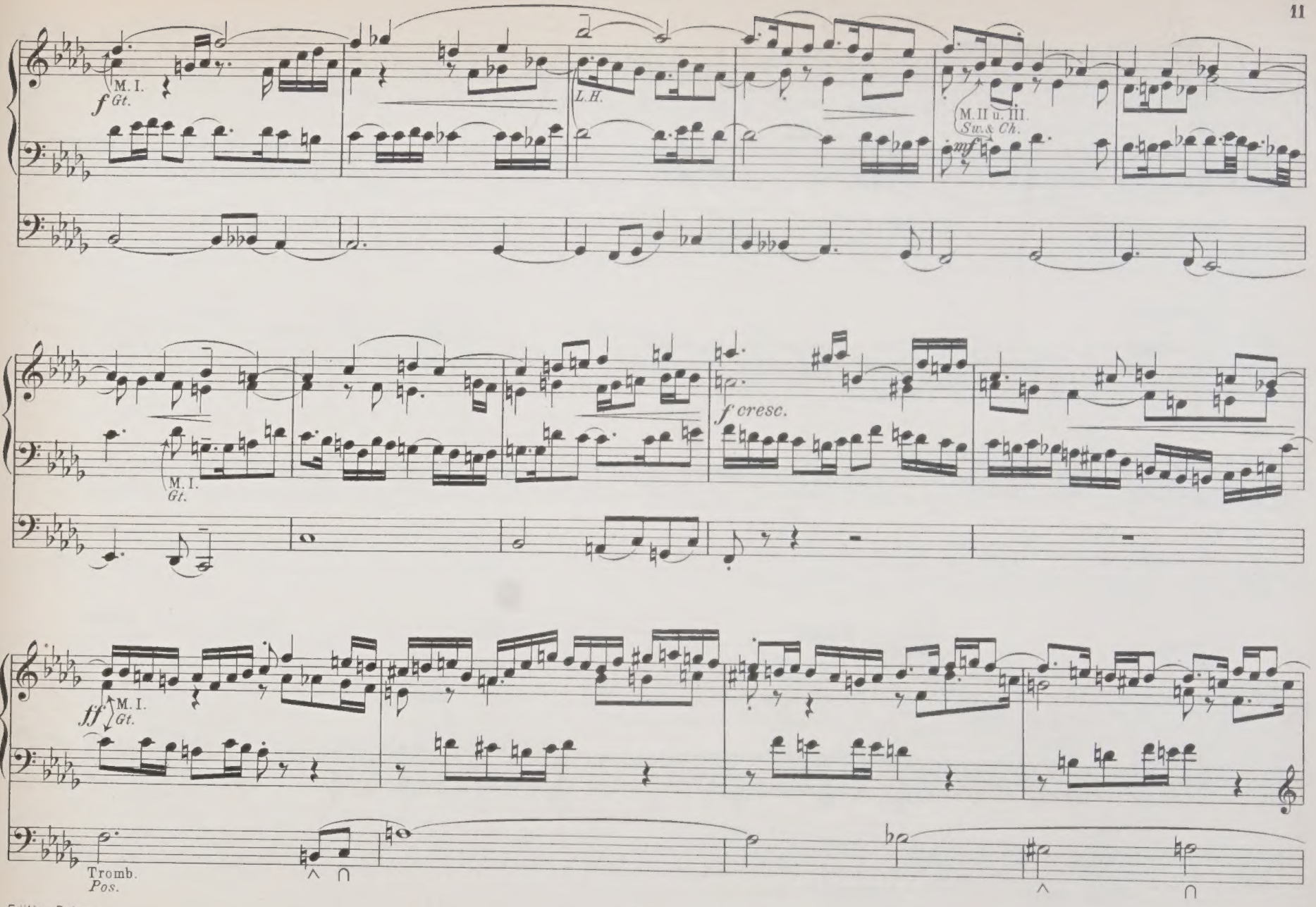


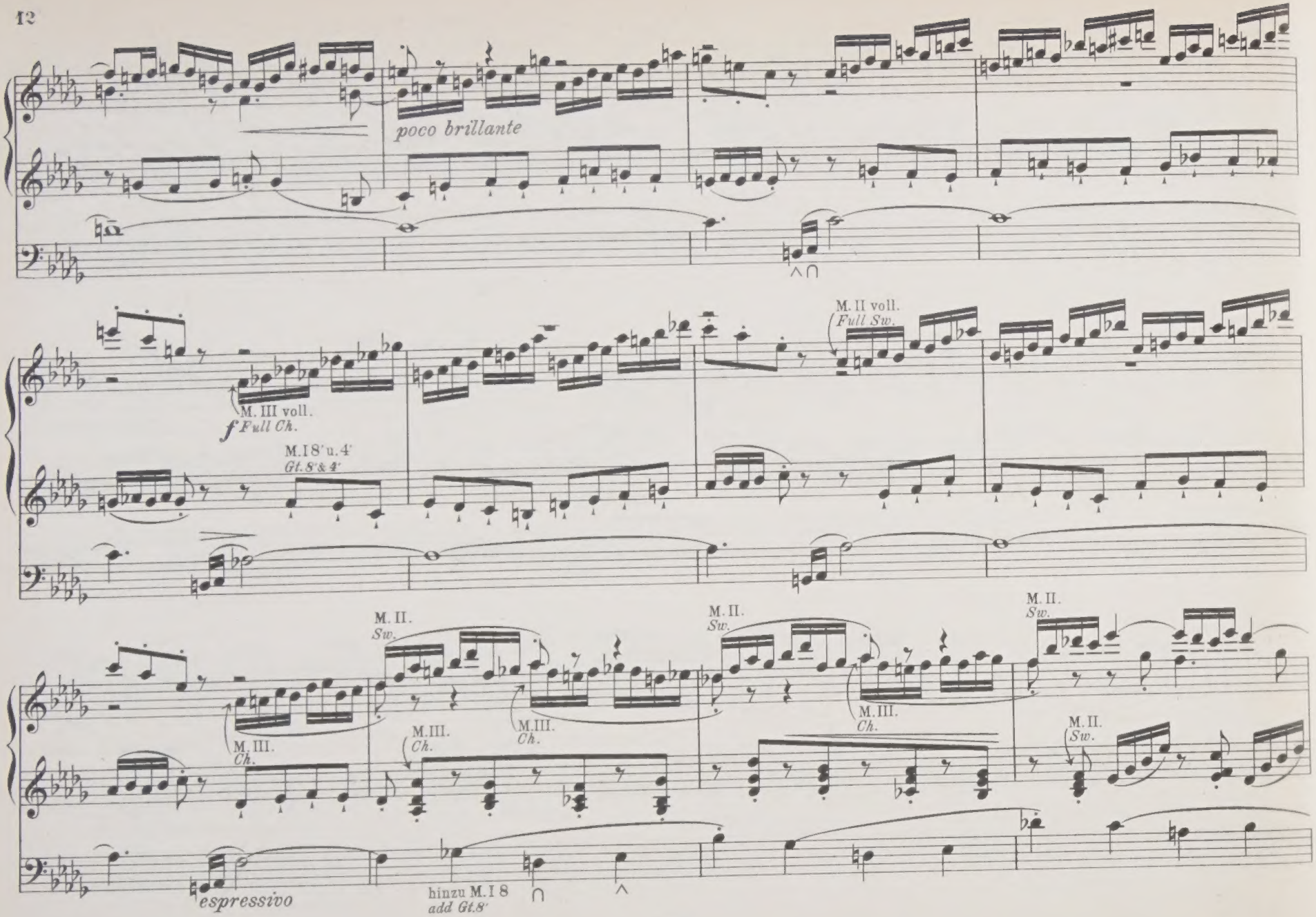
Edition Peters.

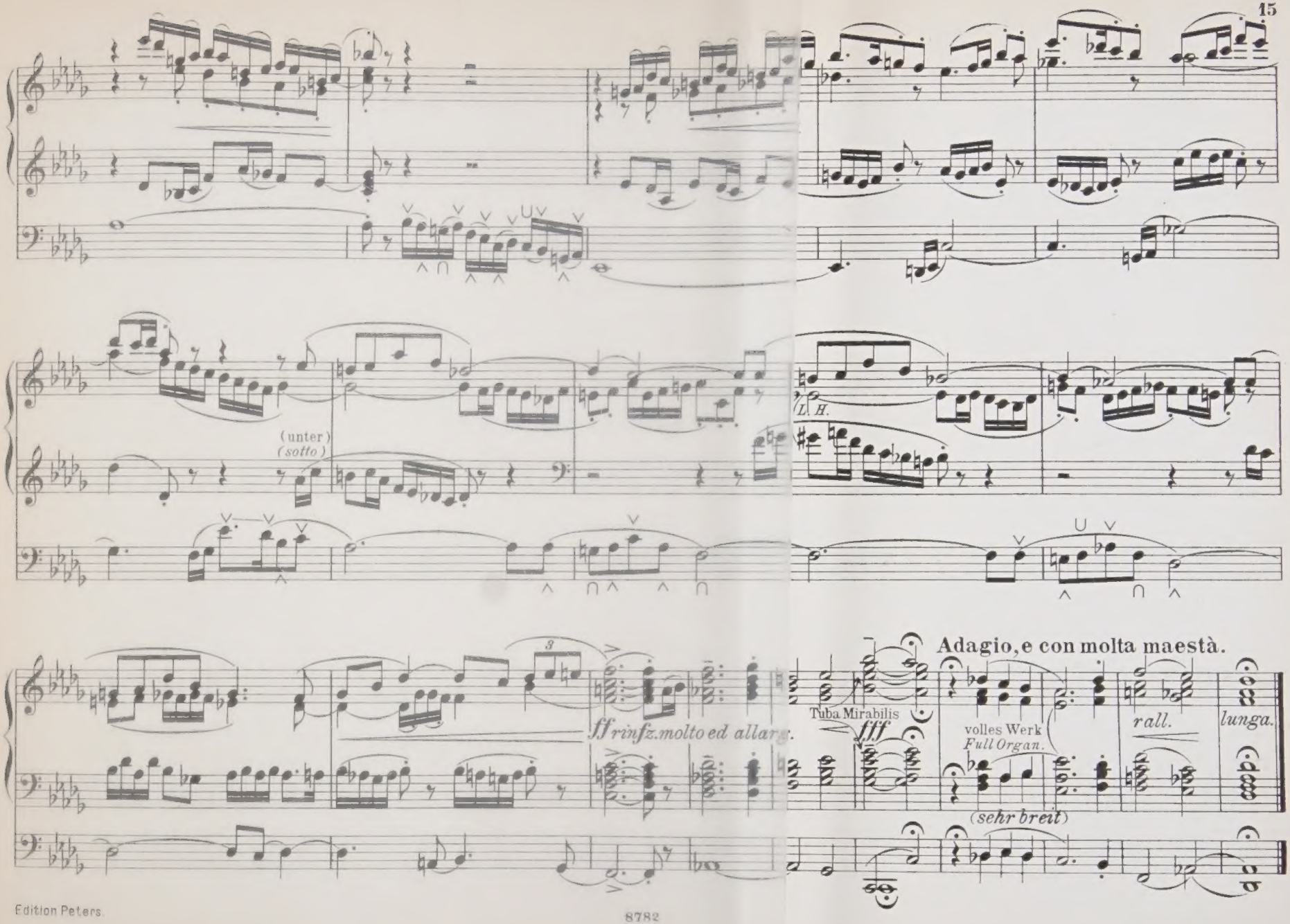
Fuge.

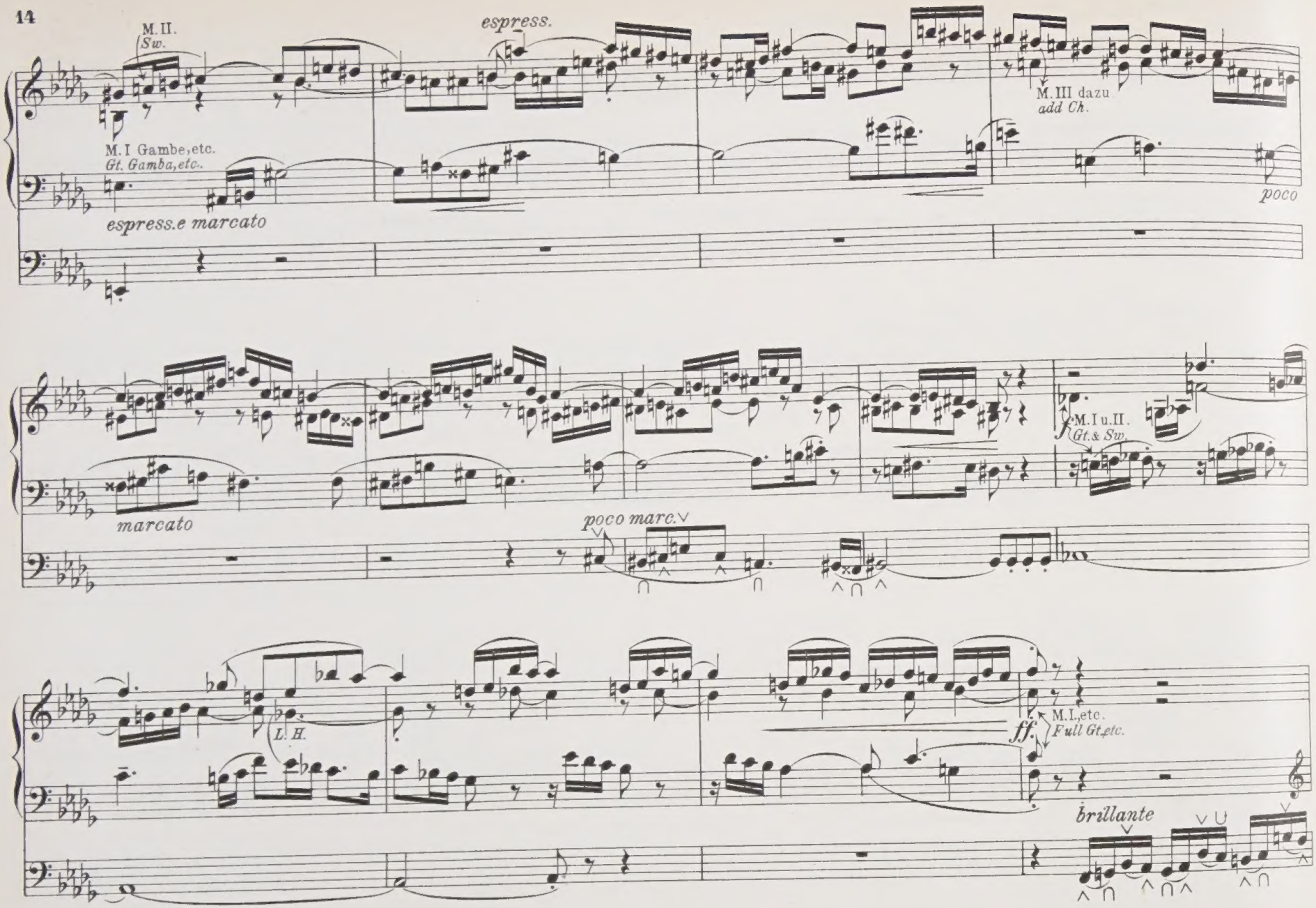

Moderato con moto. (♩ = 80.)
con espressione
Manual.
Pedal.
f M. II u. III voll.
Full Sw. & Ch.
(M.I Gambe, etc.
Gt. Gamba, etc.
16′ u. 8′ gek. M.I 8′ u. II.
16′ & 8′ coup. to Gt. 8′ & Sw.
L.H.
R.H.

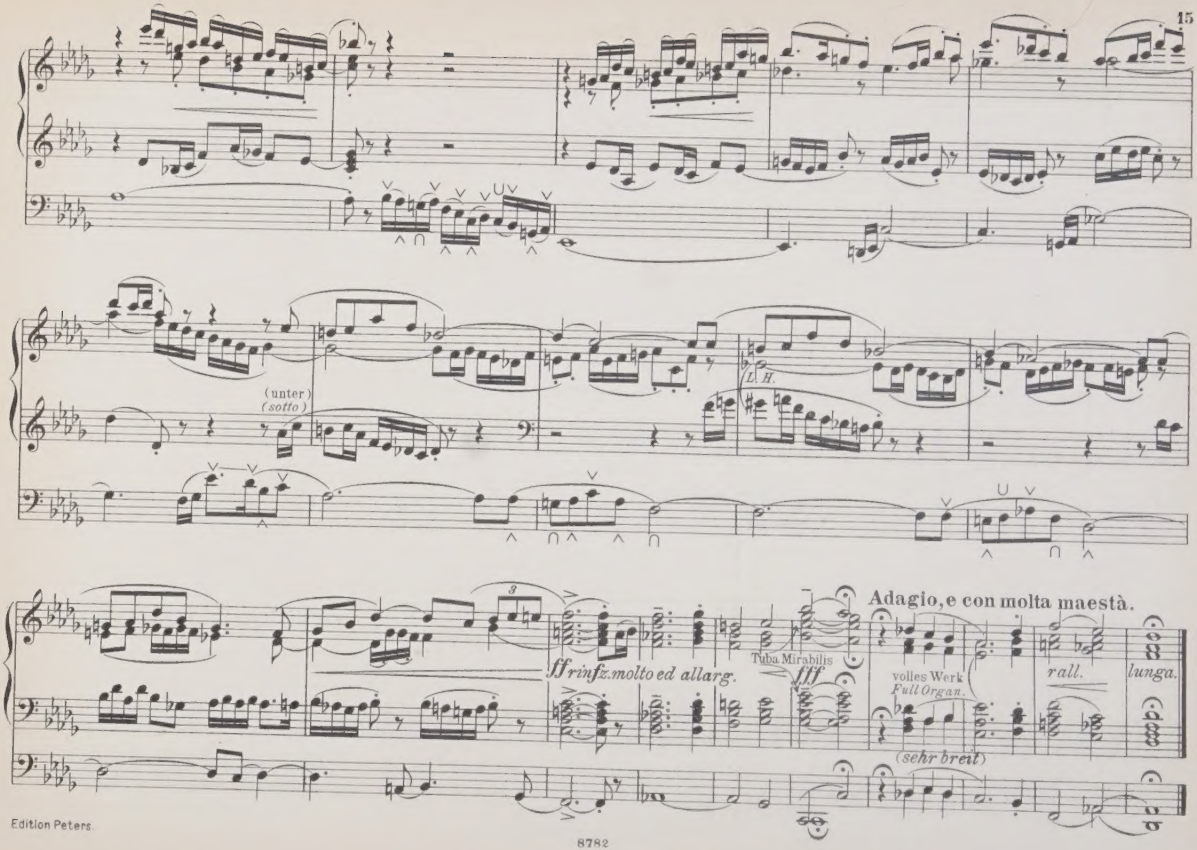

espressivo
M. I.
Gt.
marcato
nur
Sw.
M. II
only
f
M. II u. III.
Sw. & Ch.
L. H.
M. I.
Gt.
cresc.
M. II.
Sw.
M. I.
Gt.


M. I.
Gt.
f
L.H.
M. II u. III.
Sw. & Ch.
mf
f cresc.
M. I.
Gt.
ff
M. I.
Gt.
Tromb.
Pos.


poco brillante
M. III voll.
f Full Ch.
M. I 8' u. 4'
Gt. 8' & 4'
M. II voll.
Full Sw.
M. III.
Ch.
M. II.
Sw.
M. III.
Ch.
M. III.
Ch.
M. II.
Sw.
M. III.
Ch.
M. II.
Sw.
espressivo
hinzu M. I 8
add Gt. 8'


(unter)
(sotto)
L. H.
Adagio, e con molta maestà.
Tuba Mirabilis
fff
volles Werk
Full Organ.
(sehr breit)
rall.
lunga.


M. II.
Sw.
espress.
M. III dazu
add Ch.
M. I Gambe, etc.
Gt. Gamba, etc.
espress.e marcato
poco
marcato
poco marc.
M. I u. II.
Gt. & Sw.
L. H.
ff.
M. I, etc.
Full Gt, etc.
brillante


(unter)
(sotto)
L. H.
Adagio, e con molta maestà.
ff rinfz. molto ed allarg.
Tuba Mirabilis
fff
volles Werk
Full Organ.
(sehr breit)
rall.
lunga.

Symphonische Praeludien und Fugen

für die Orgel

von

H. W. NICHOLL

Opus 35.

Eigenthum des Verlegers.

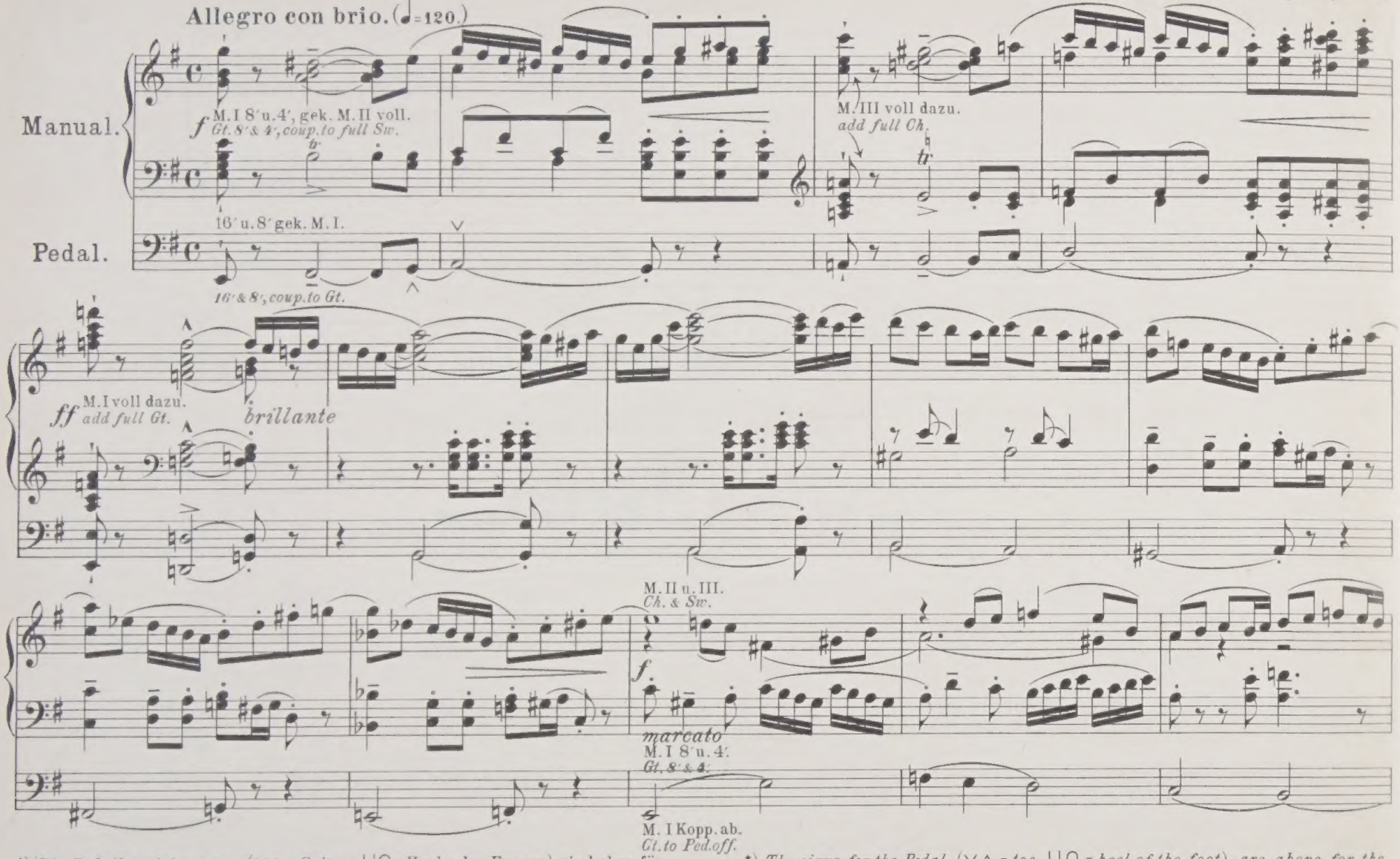
8763

LEIPZIG
C. F. PETERS.

Herrn G.G. Bagster gewidmet.

Praeludium.

Horace Wadham Nicholl: Op. 35, No 6.



*) Die Pedalbezeichnungen (∨∧ = Spitze, ∪∩ = Hacke des Fusses) sind oben für den rechten, unten für den linken Fuss.

*) *The signs for the Pedal (∨∧ = toe, ∪∩ = heel of the foot) are above for the right, beneath for the left foot.*

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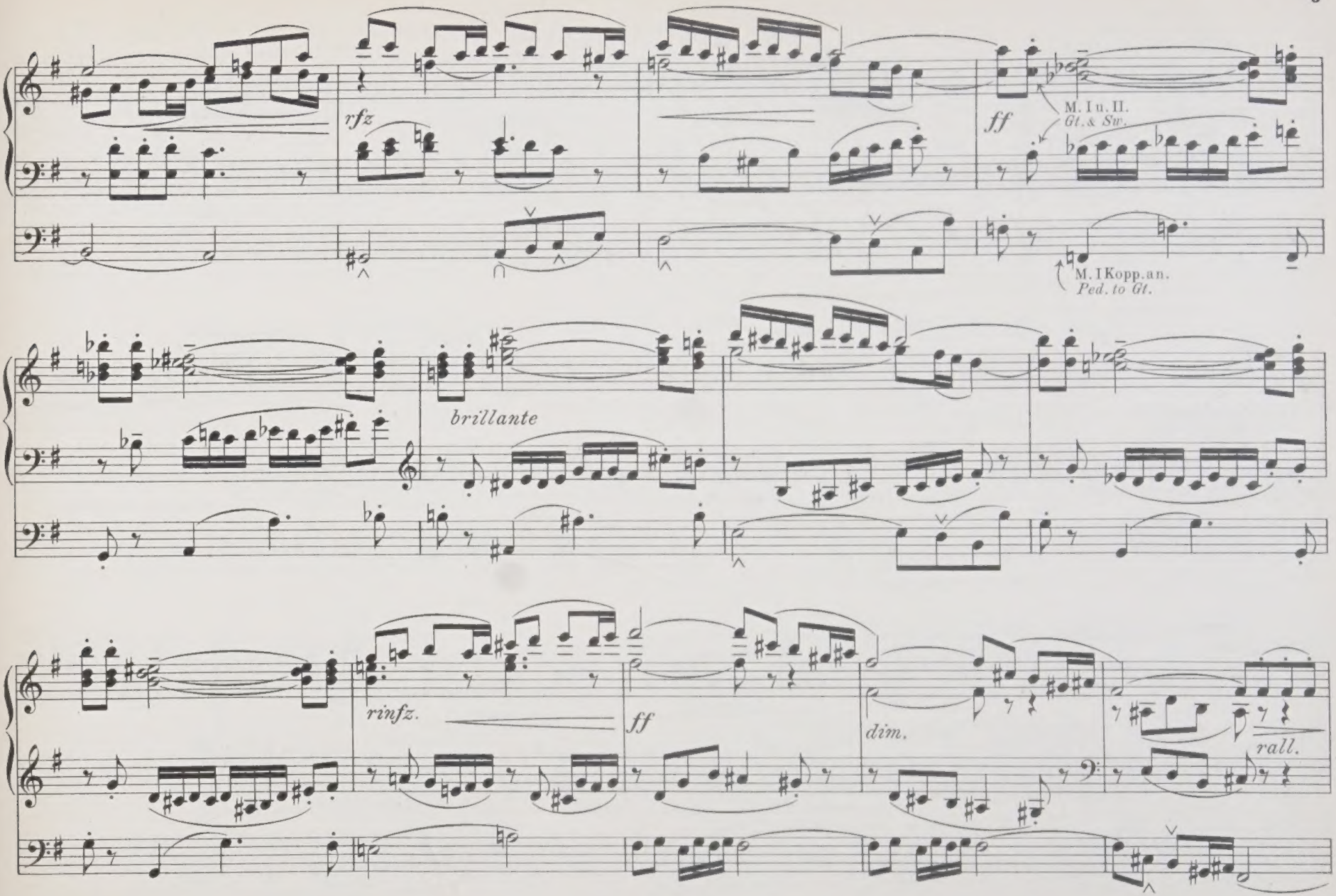
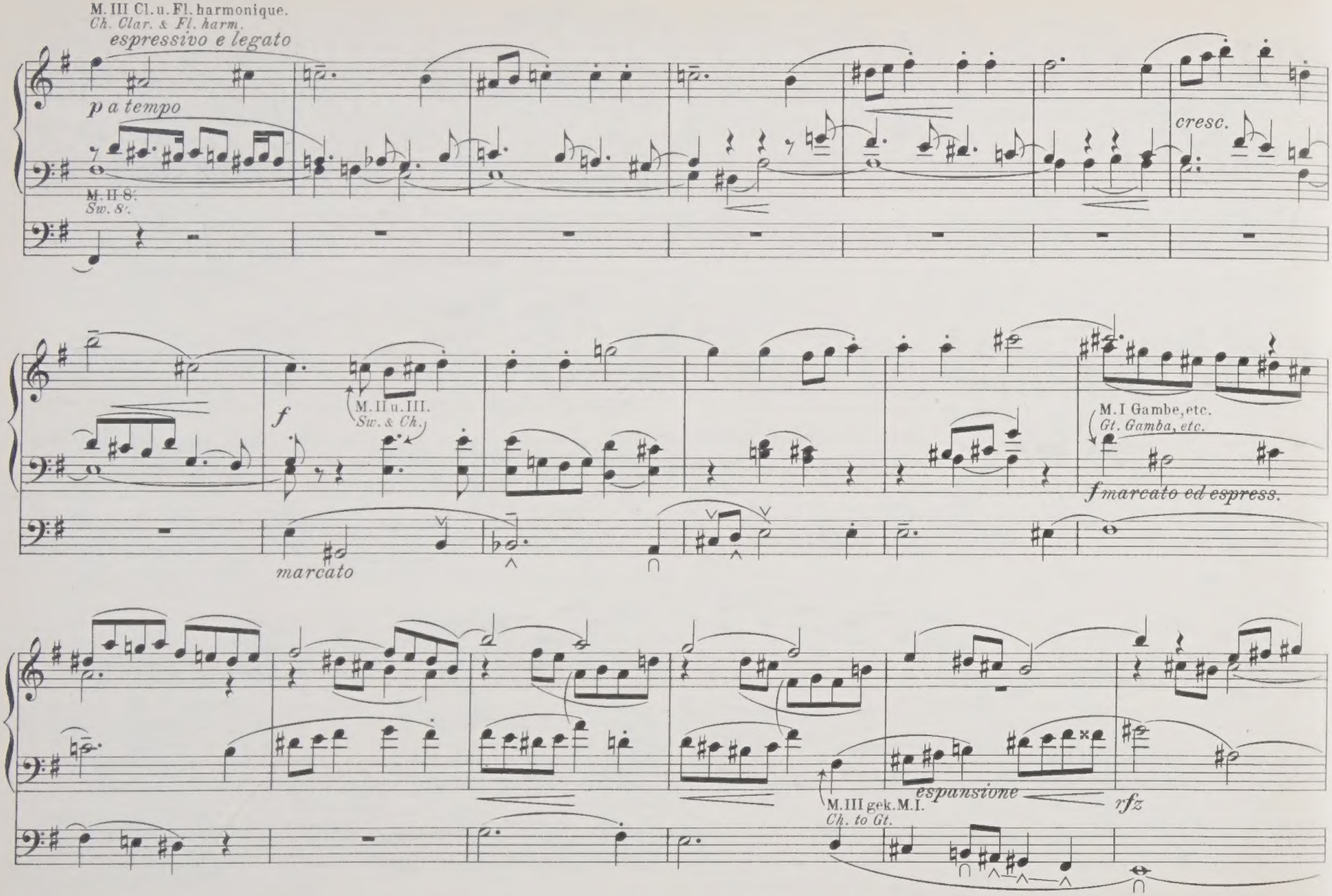
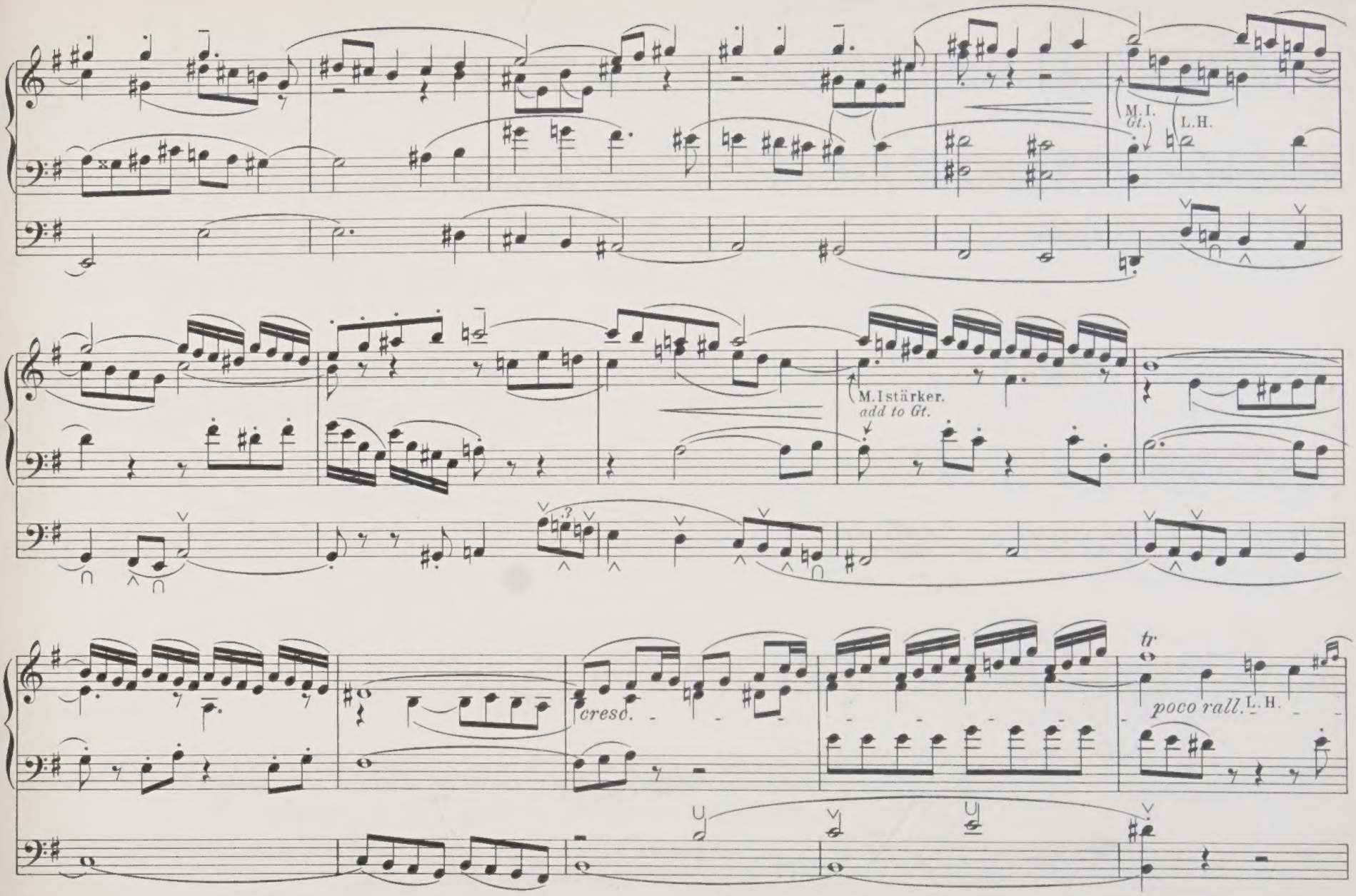
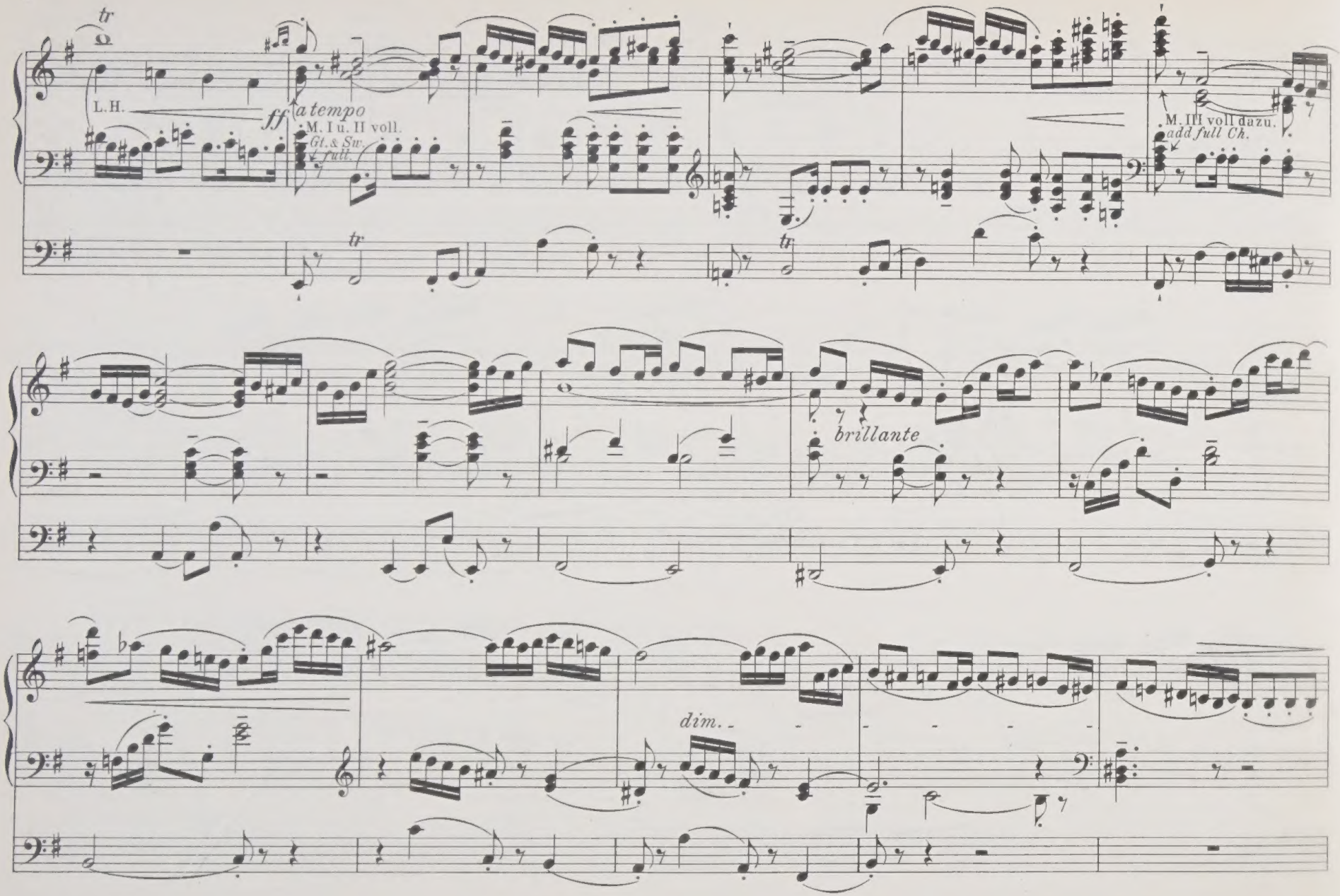
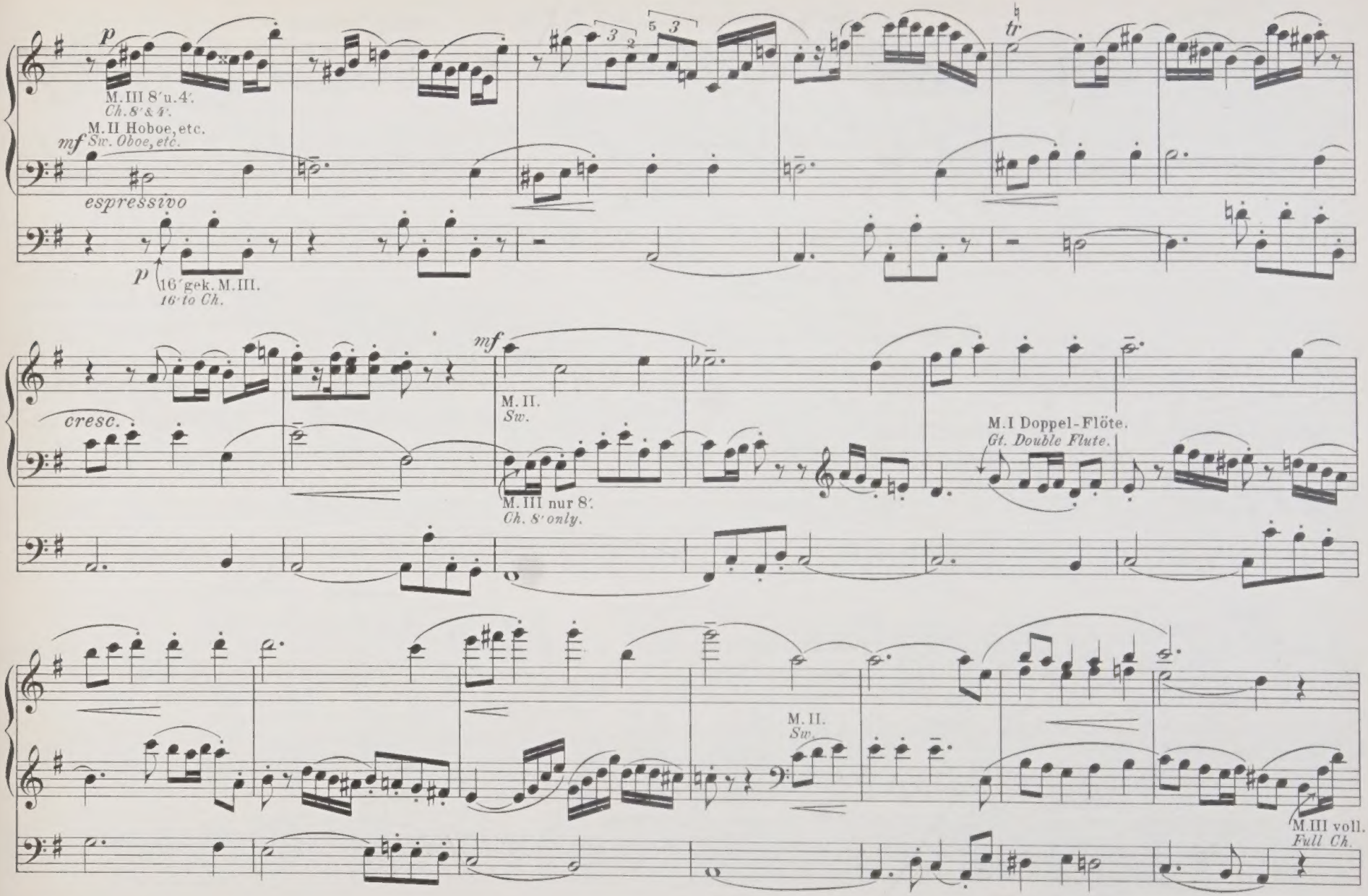
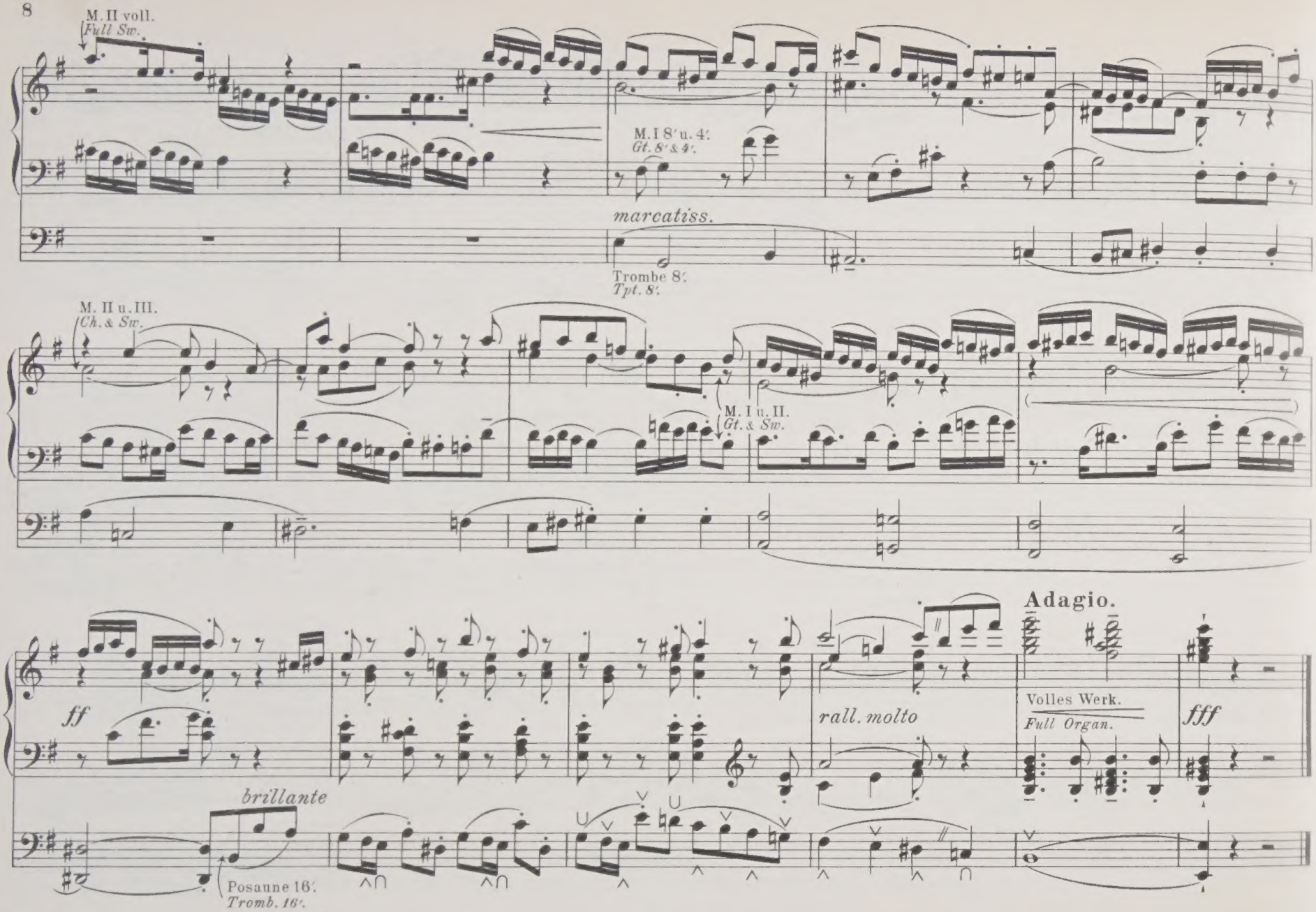

rfz
ff
M. I u. II.
Gt. & Sw.
M. I Kopp. an.
Ped. to Gt.
brillante
rinfz.
ff
dim.
rall.


M. III Cl. u. Fl. harmonique.
Ch. Clar. & Fl. harm.
espressivo e legato
p a tempo
M. II 8'.
Sw. 8'.
cresc.
f
M. II u. III.
Sw. & Ch.
M. I Gambe, etc.
Gt. Gamba, etc.
f marcato ed espress.
marcato
M. III gek. M. I.
Ch. to Gt.
espansione
rfz


M.I.
Gt.
L.H.
M.I stärker.
add to Gt.
cresc.
tr
poco rall.
L.H.

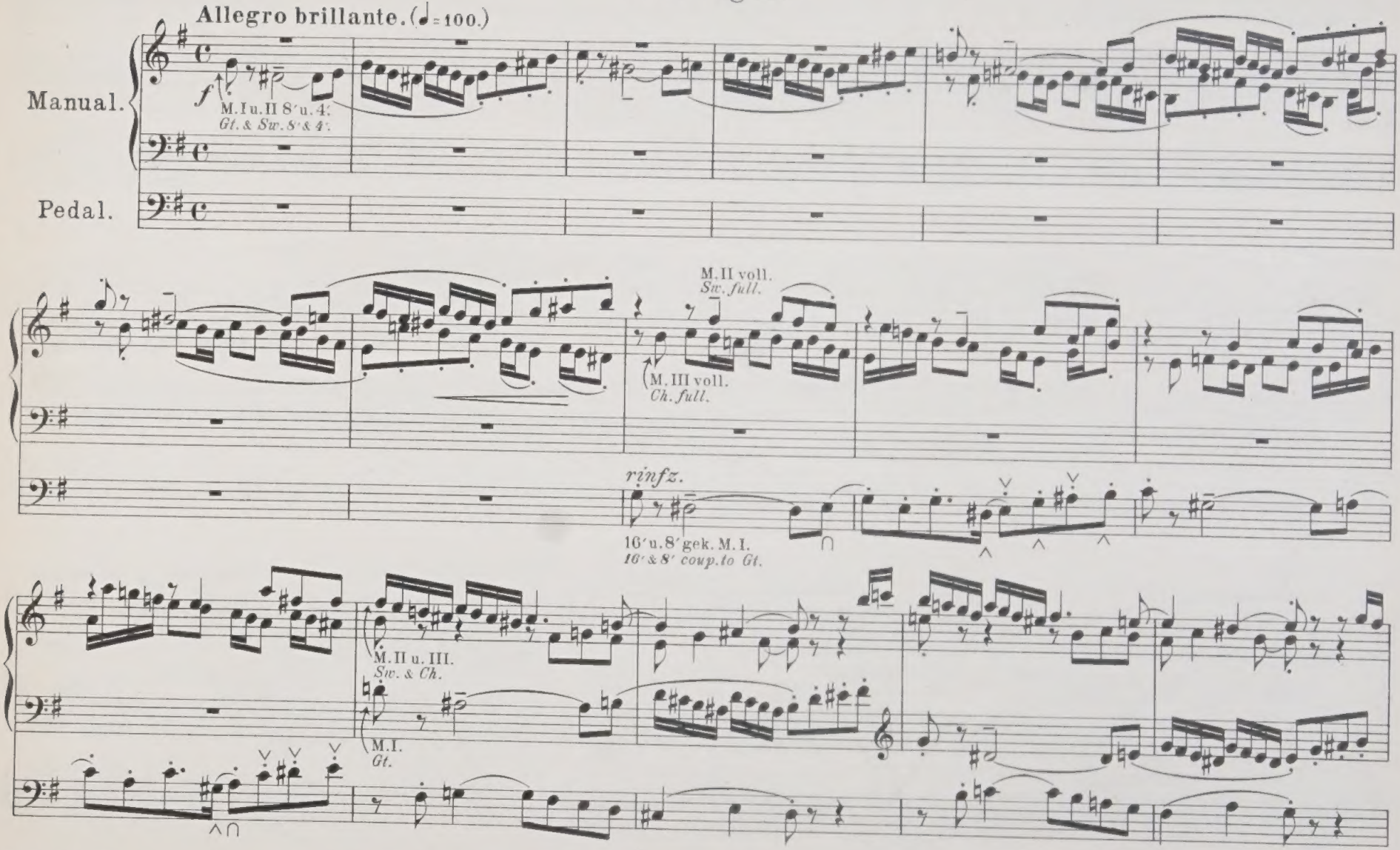

tr
L.H.
ff
a tempo
M. I u. II voll.
Gt. & Sw.
full
tr
M. III voll dazu.
add full Ch.
tr
brillante
dim.

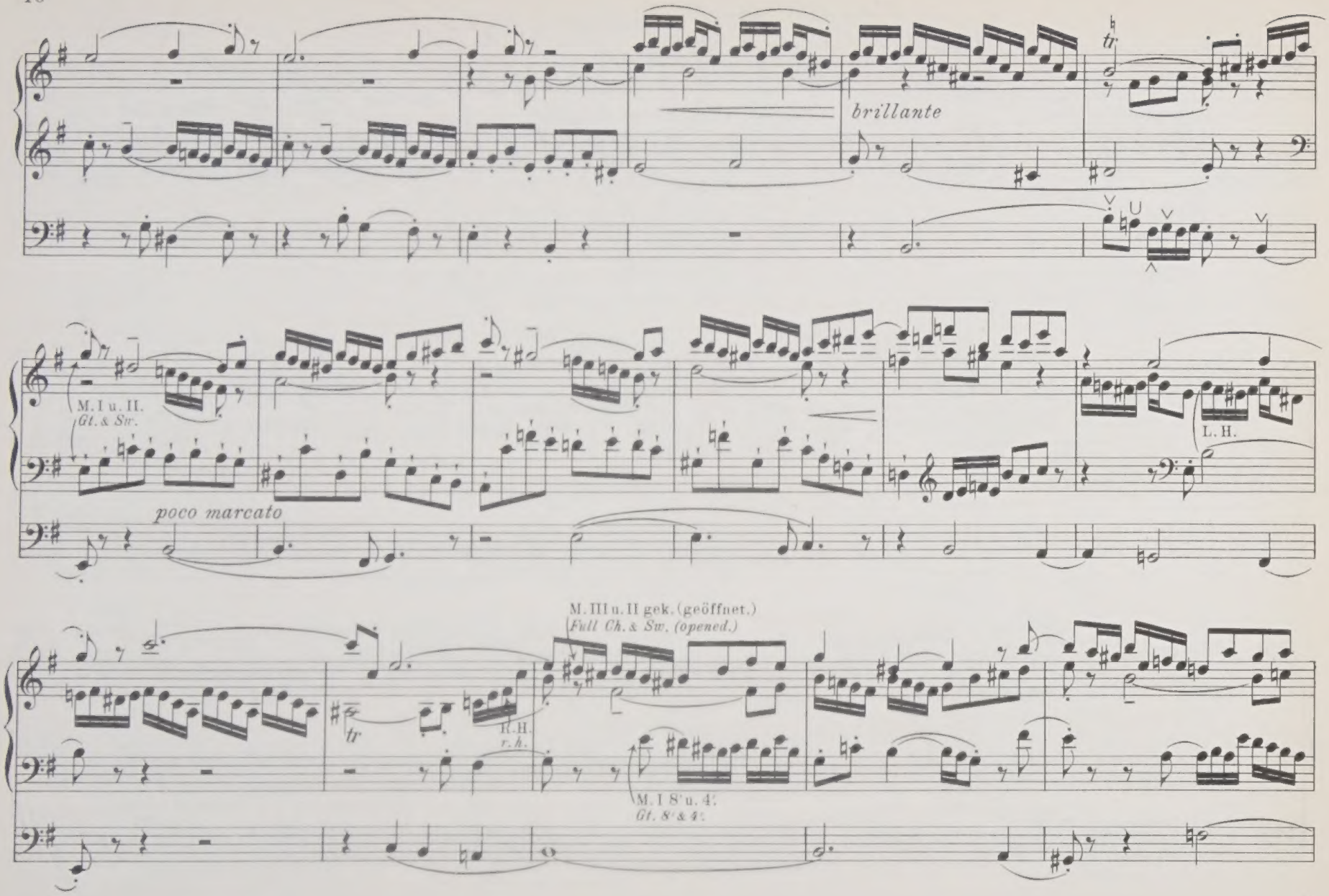

p
M.III 8′u.4′.
Ch.8′&4′.
M.II Hoboe, etc.
mf Sw. Oboe, etc.
espressivo
p
16′gek. M.III.
16′ to Ch.
tr
cresc.
mf
M. II.
Sw.
M. III nur 8′.
Ch. 8′ only.
M.I Doppel-Flöte.
Gt. Double Flute.
M. II.
Sw.
M.III voll.
Full Ch.

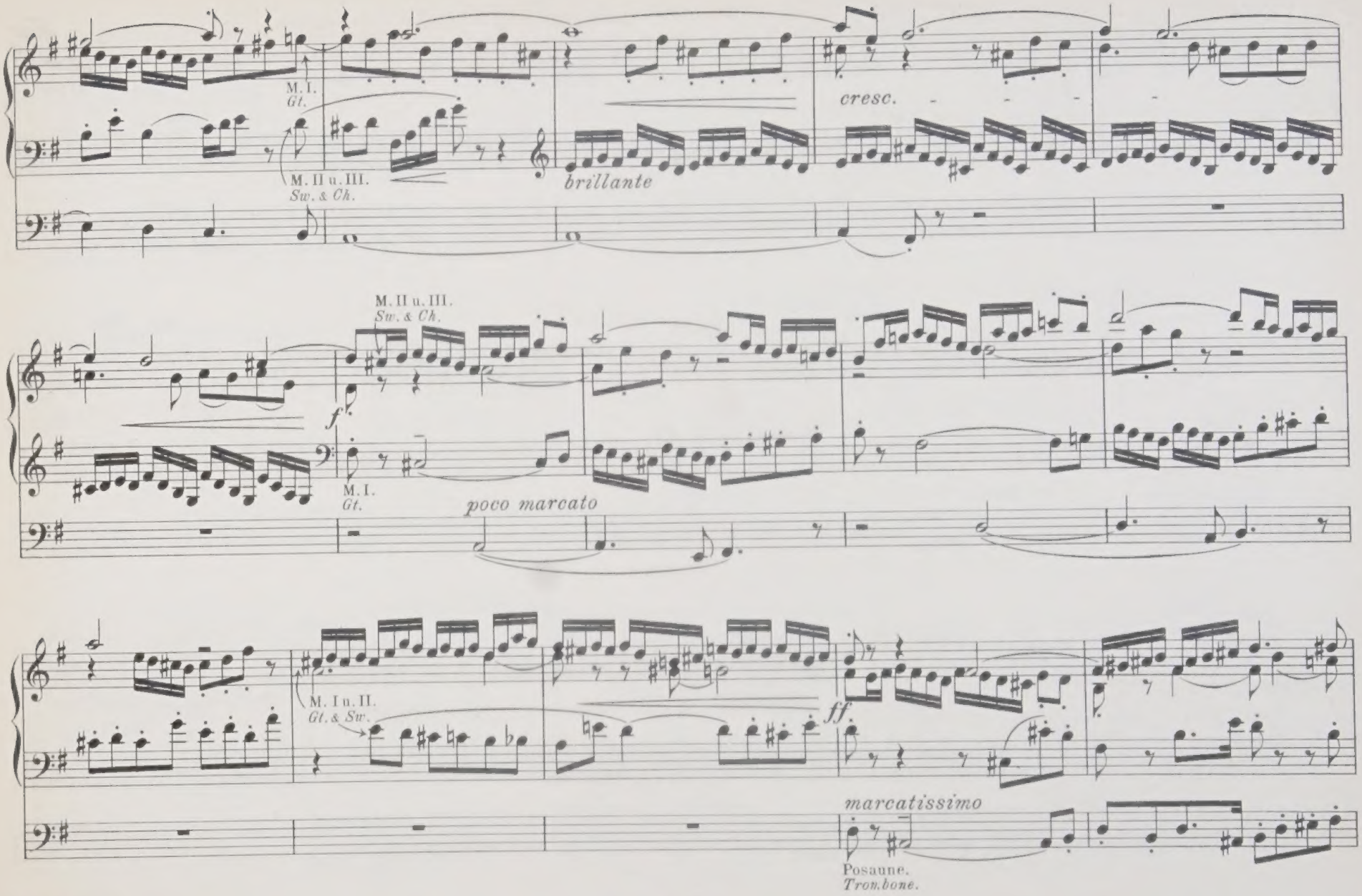

M. II voll.
Full Sw.
M. I 8′ u. 4′.
Gt. 8′ & 4′.
marcatiss.
Trombe 8′.
Tpt. 8′.
M. II u. III.
Ch. & Sw.
M. I u. II.
Gt. & Sw.
Adagio.
ff
brillante
Posaune 16′.
Tromb. 16′.
rall. molto
Volles Werk.
Full Organ.
fff

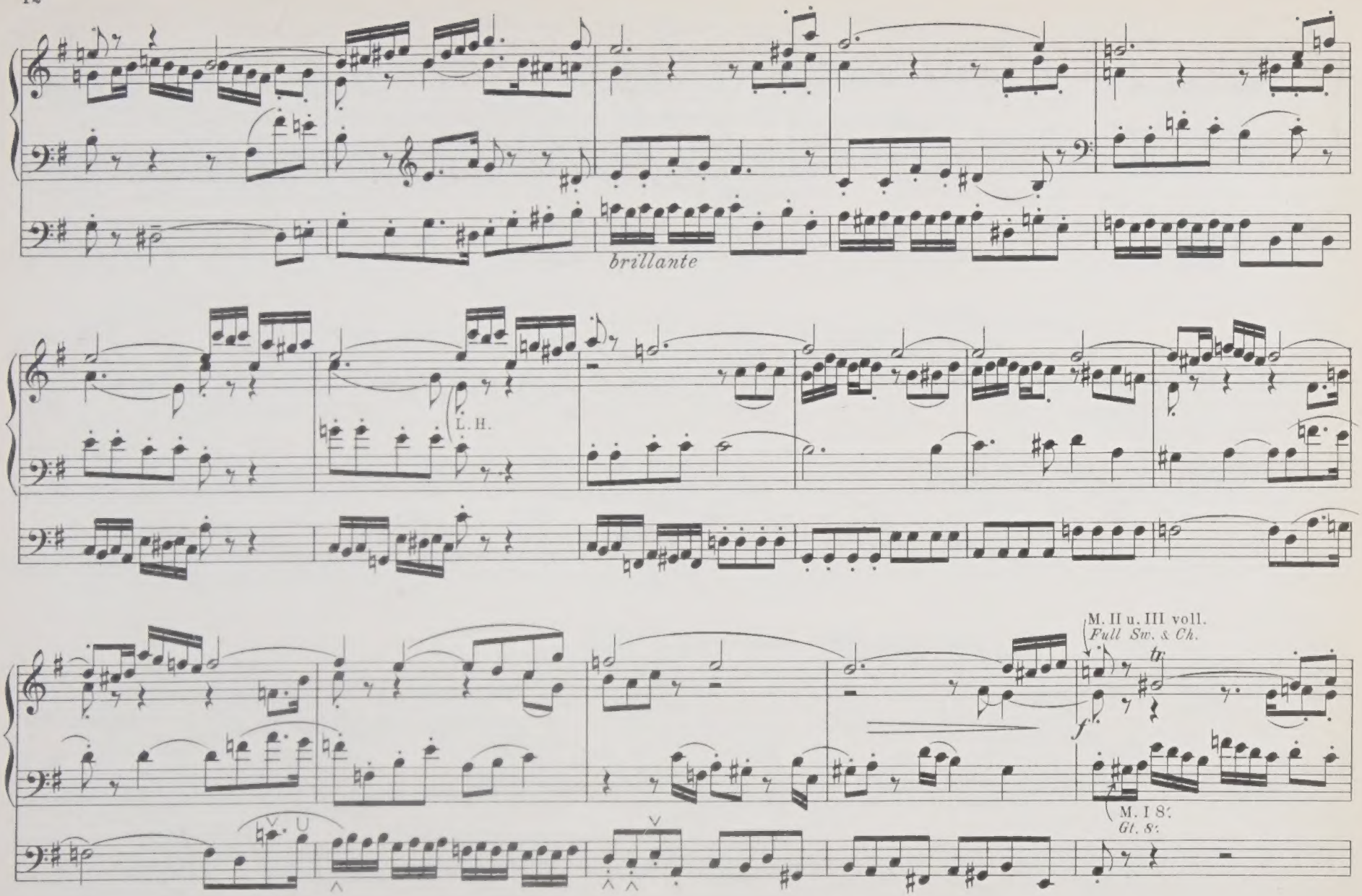
Freie Fuge.

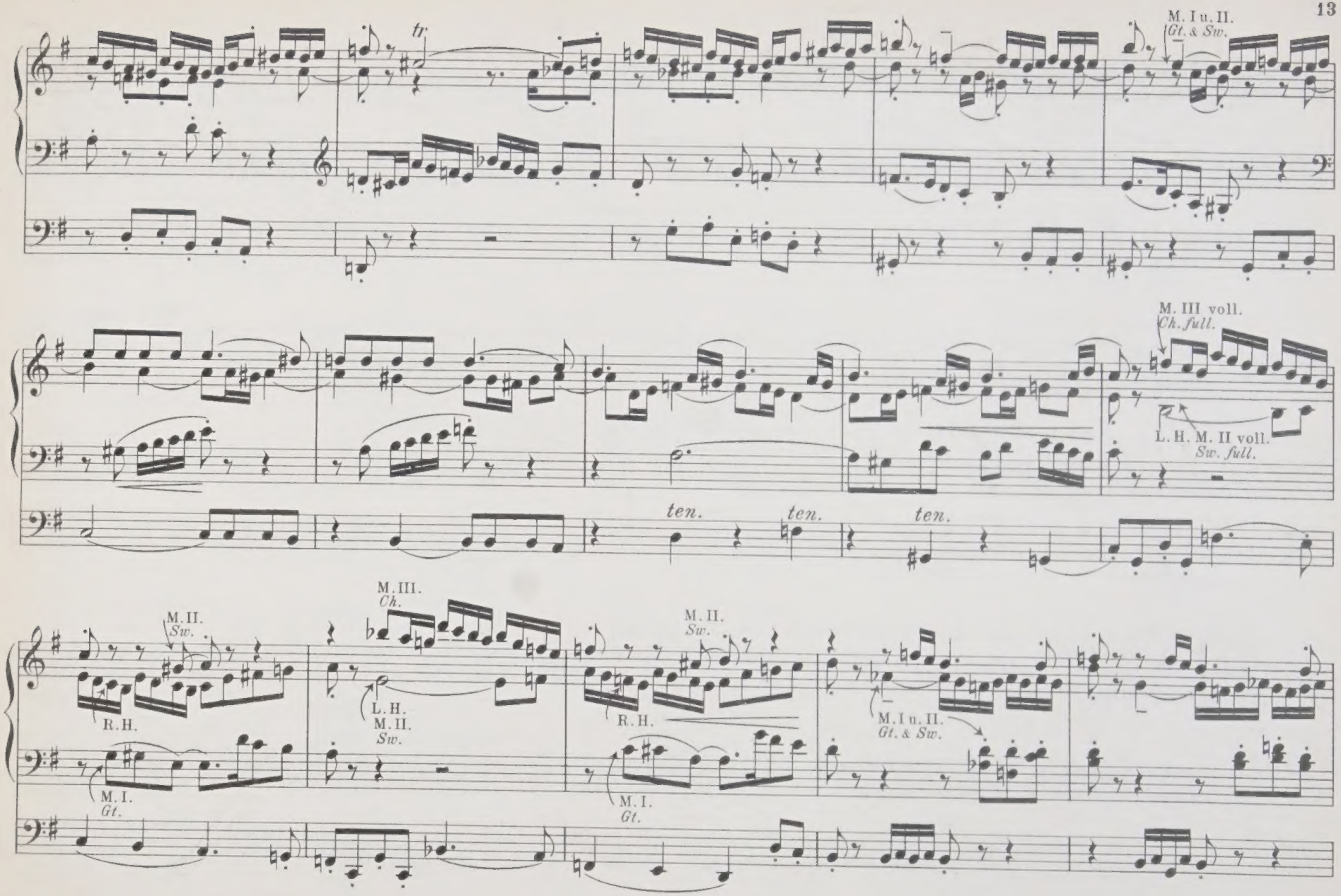
Free fugue.

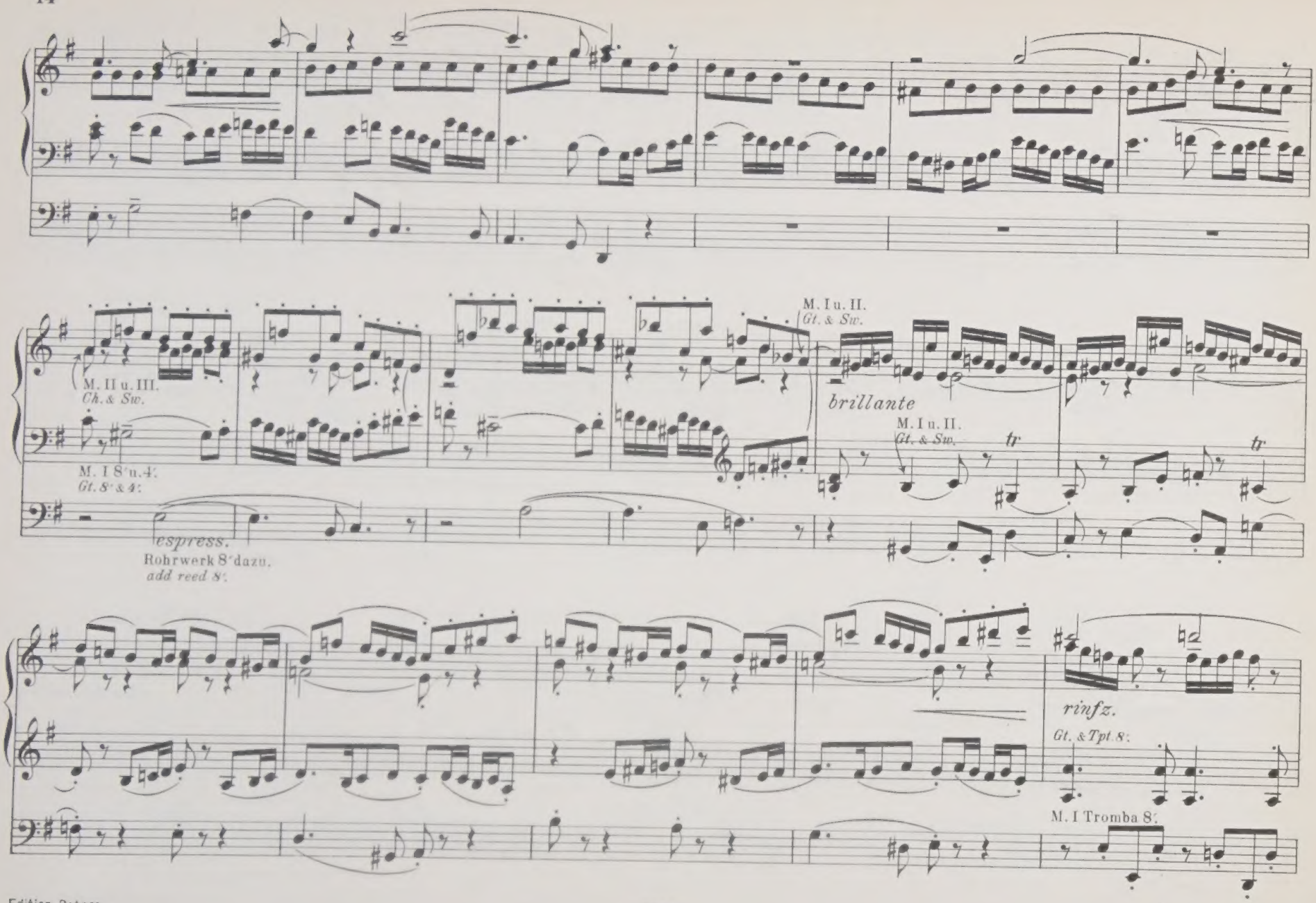


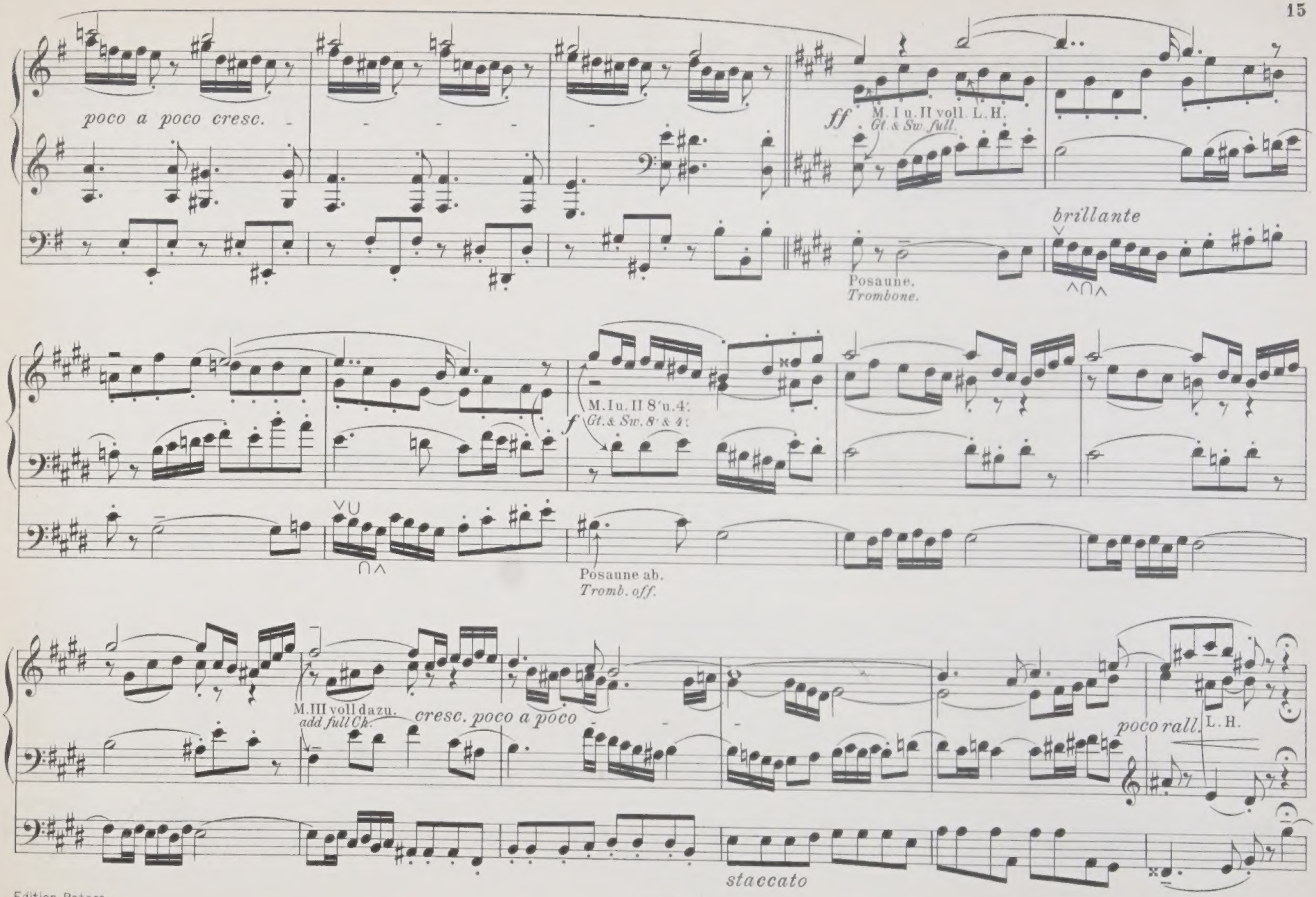

brillante
M. I u. II.
Gt. & Sw.
poco marcato
L. H.
M. III u. II gek. (geöffnet.)
Full Ch. & Sw. (opened.)
R. H.
r. h.
M. I 8' u. 4'.
Gt. 8' & 4'.

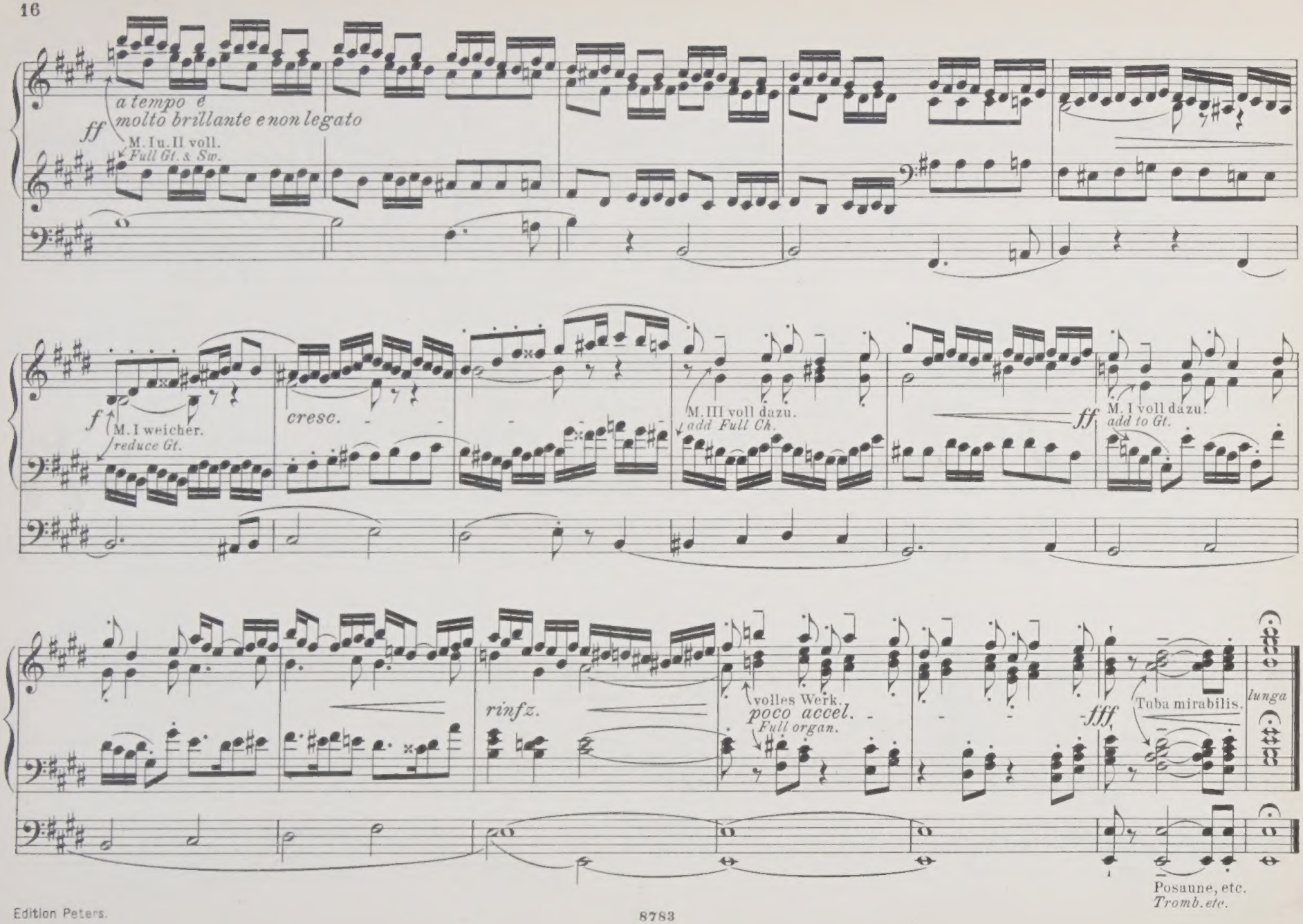

M. I.
Gt.
M. II u. III.
Sw. & Ch.
brillante
cresc.
M. II u. III.
Sw. & Ch.
f
M. I.
Gt.
poco marcato
M. I u. II.
Gt. & Sw.
ff
marcatissimo
Posaune.
Trombone.


brillante
L. H.
M. II u. III voll.
Full Sw. & Ch.
M. I S:
Gl. S:


M. I u. II.
Gt. & Sw.
tr
M. III voll.
Ch. full.
L. H. M. II voll.
Sw. full.
ten.
ten.
ten.
M. II.
Sw.
R. H.
M. III.
Ch.
L. H.
M. II.
Sw.
M. I.
Gt.
M. II.
Sw.
R. H.
M. I.
Gt.
M. I u. II.
Gt. & Sw.


M. II u. III.
Ch. & Sw.
M. I 8' u. 4'.
Gt. 8' & 4'.
espress.
Rohrwerk 8' dazu.
add reed 8'.
M. I u. II.
Gt. & Sw.
brillante
M. I u. II.
Gt. & Sw.
tr
tr
rinfz.
Gt. & Tpt. 8'.
M. I Tromba 8'.


poco a poco cresc.
ff
M. I u. II voll. L. H.
Gt. & Sw. full.
brillante
Posaune.
Trombone.
f
M. I u. II 8' u. 4'.
Gt. & Sw. 8' & 4'.
Posaune ab.
Tromb. off.
M. III voll dazu.
add full Ch.
cresc. poco a poco
poco rall.
L. H.
staccato


ff
a tempo e
molto brillante e non legato
M. I u. II voll.
Full Gt. & Sw.
f
M. I weicher.
reduce Gt.
cresc.
M. III voll dazu.
add Full Ch.
ff
M. I voll dazu!
add to Gt.
rinfz.
volles Werk.
poco accel.
Full organ.
fff
Tuba mirabilis.
lunga
Posaune, etc.
Tromb. etc.

Weihnachts-Offertorium
für die Orgel
von
H. W. NICHOLL
OP. 36 №1.
Eigenthum des Verlegers.
8678.
LEIPZIG
C. F. PETERS.

Herrn Dr. Alfred Dörffel.

Weihnachts-Offertorium.

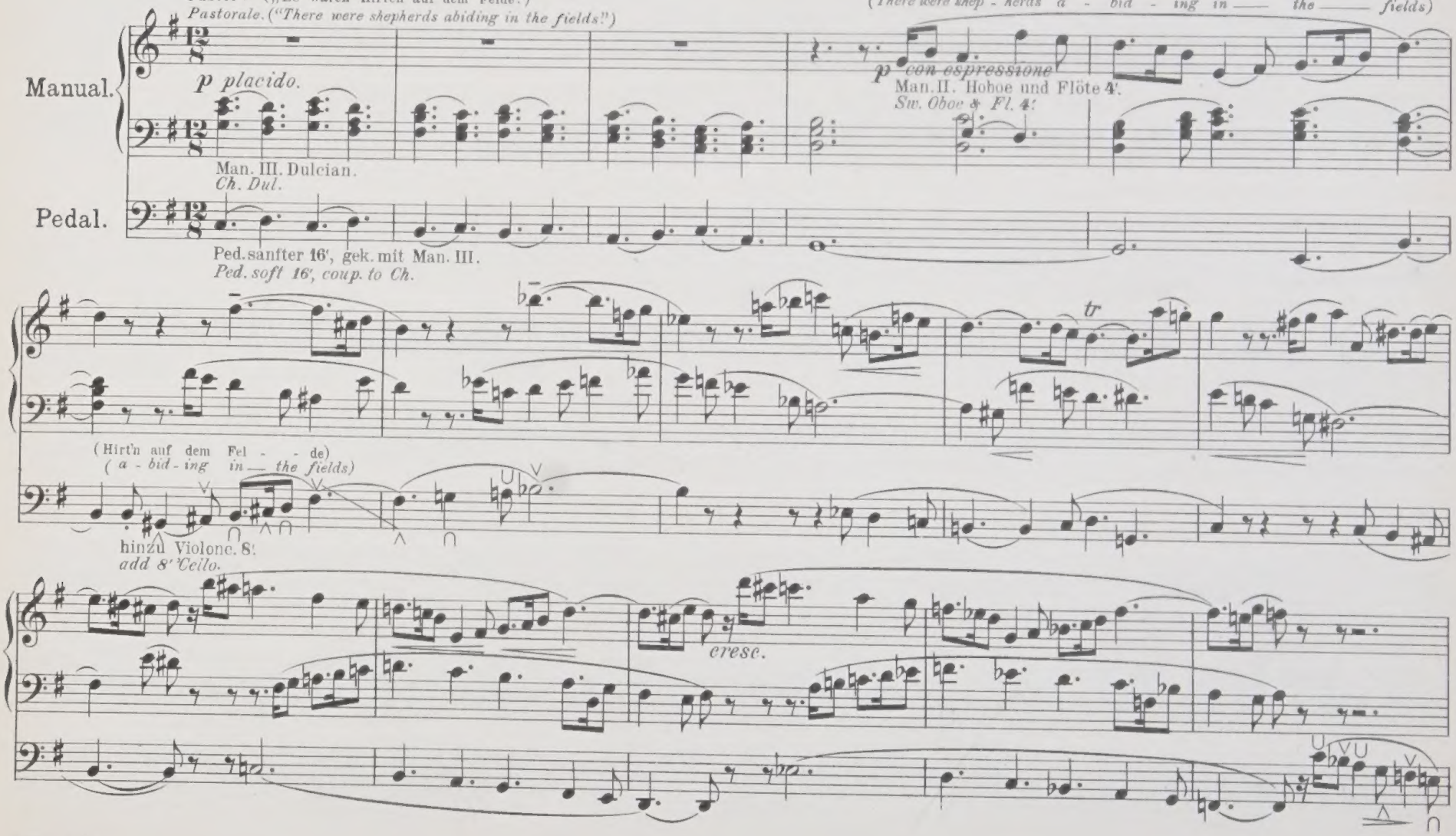
Christmas-Offertory.

Horace Wadham Nicholl: Op. 36, № 1.

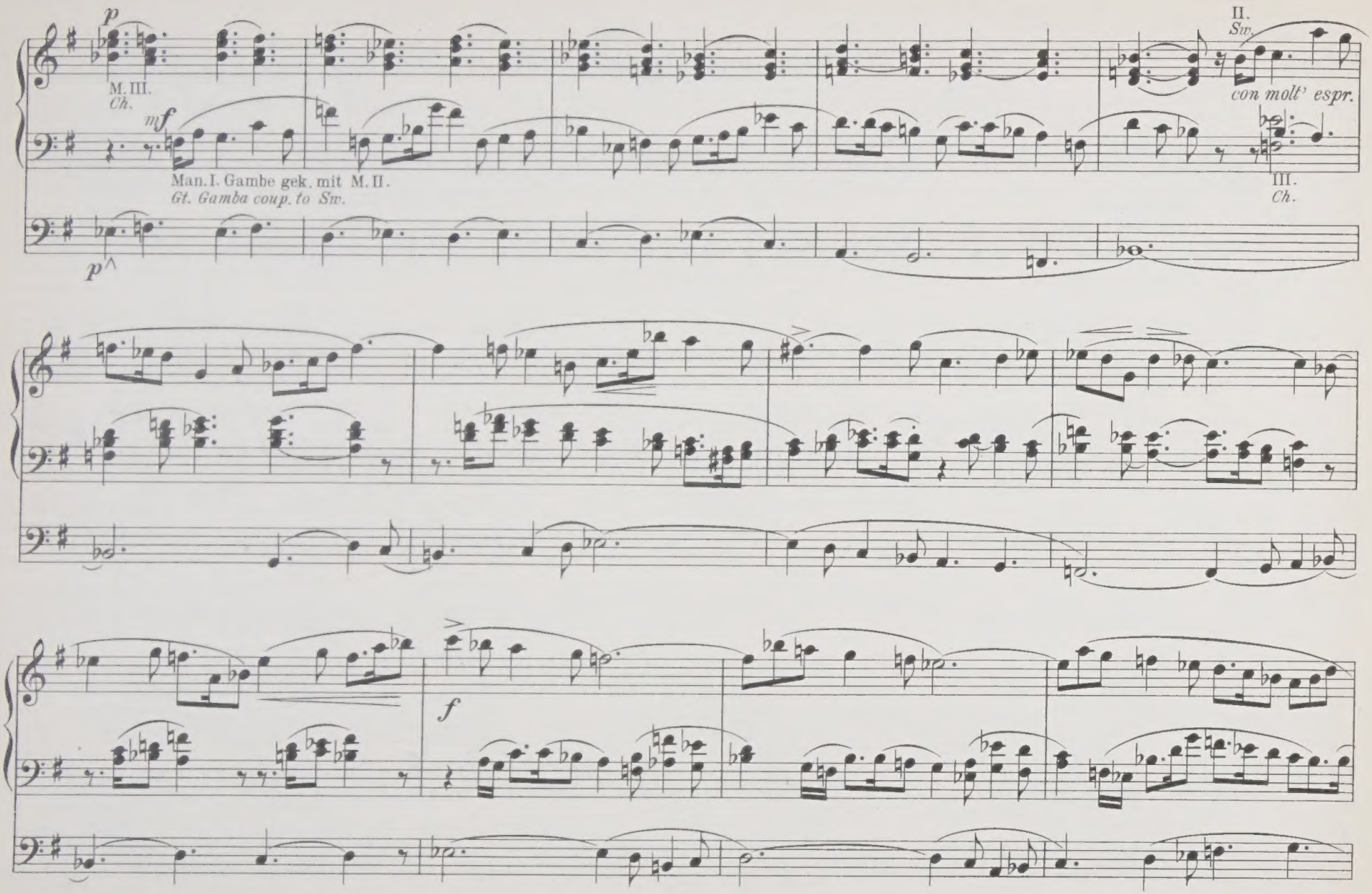
Andantino con espressione.

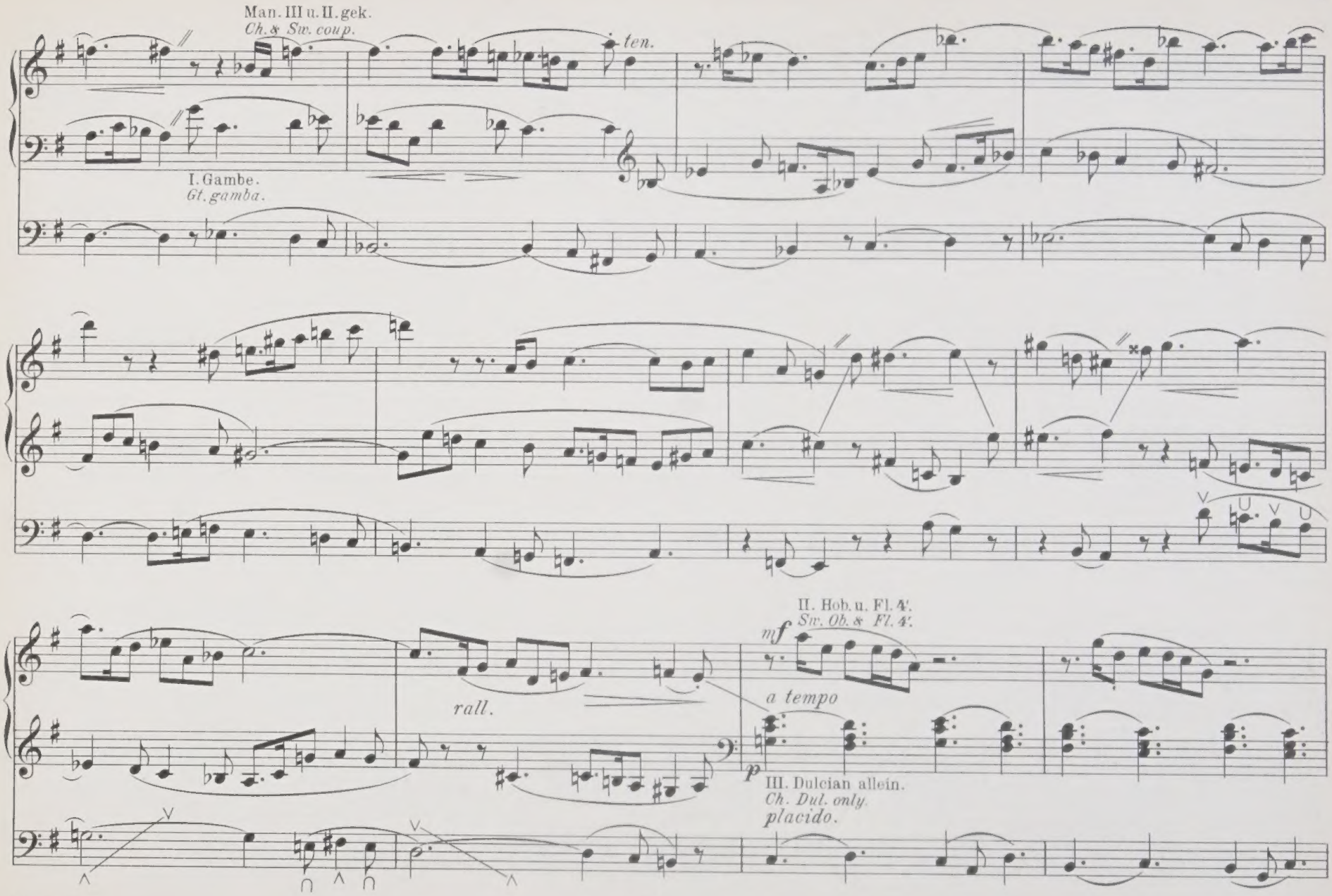
Pastor. („Es waren Hirten auf dem Felde.")

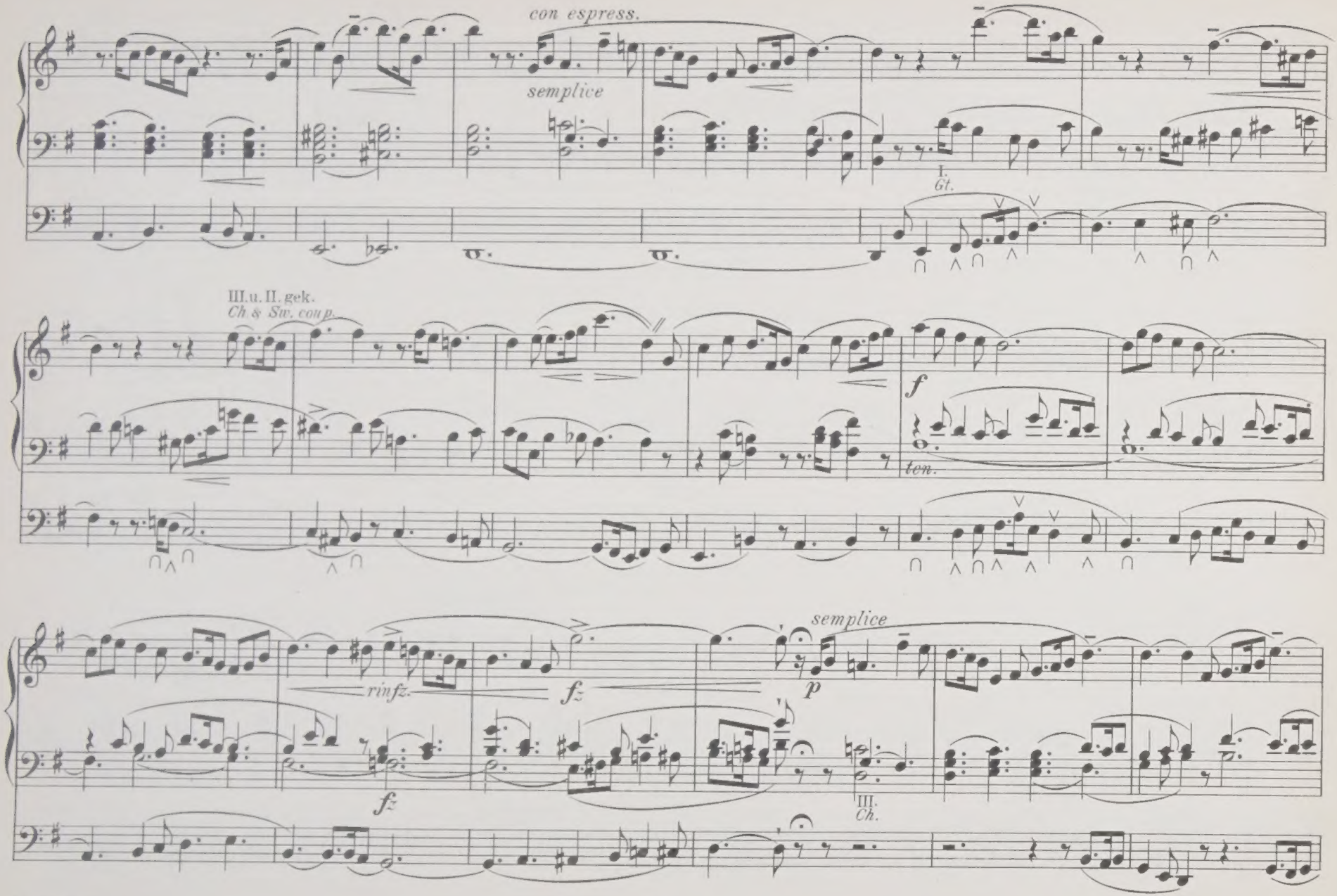
Pastorale. ("There were shepherds abiding in the fields.")

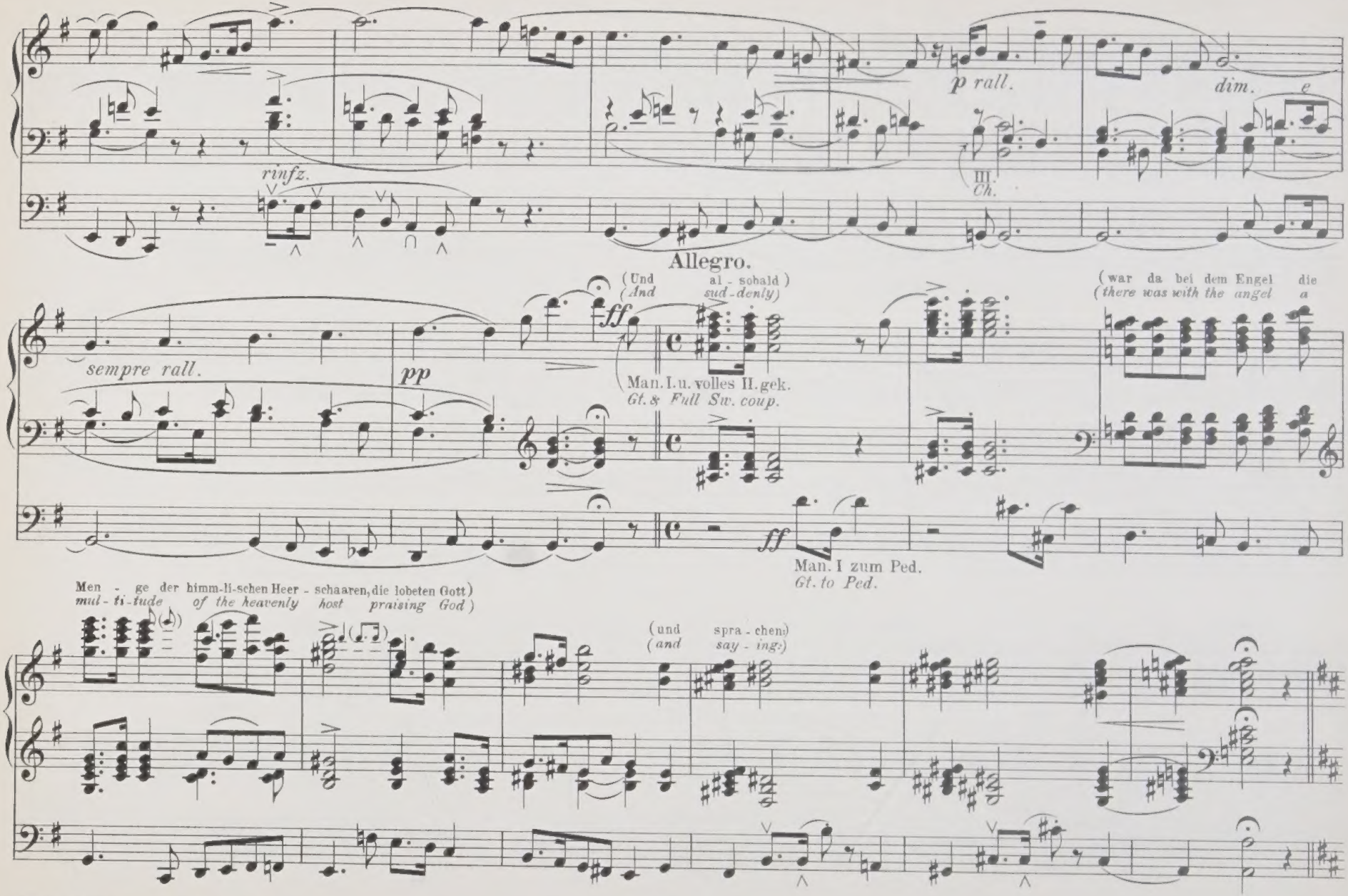


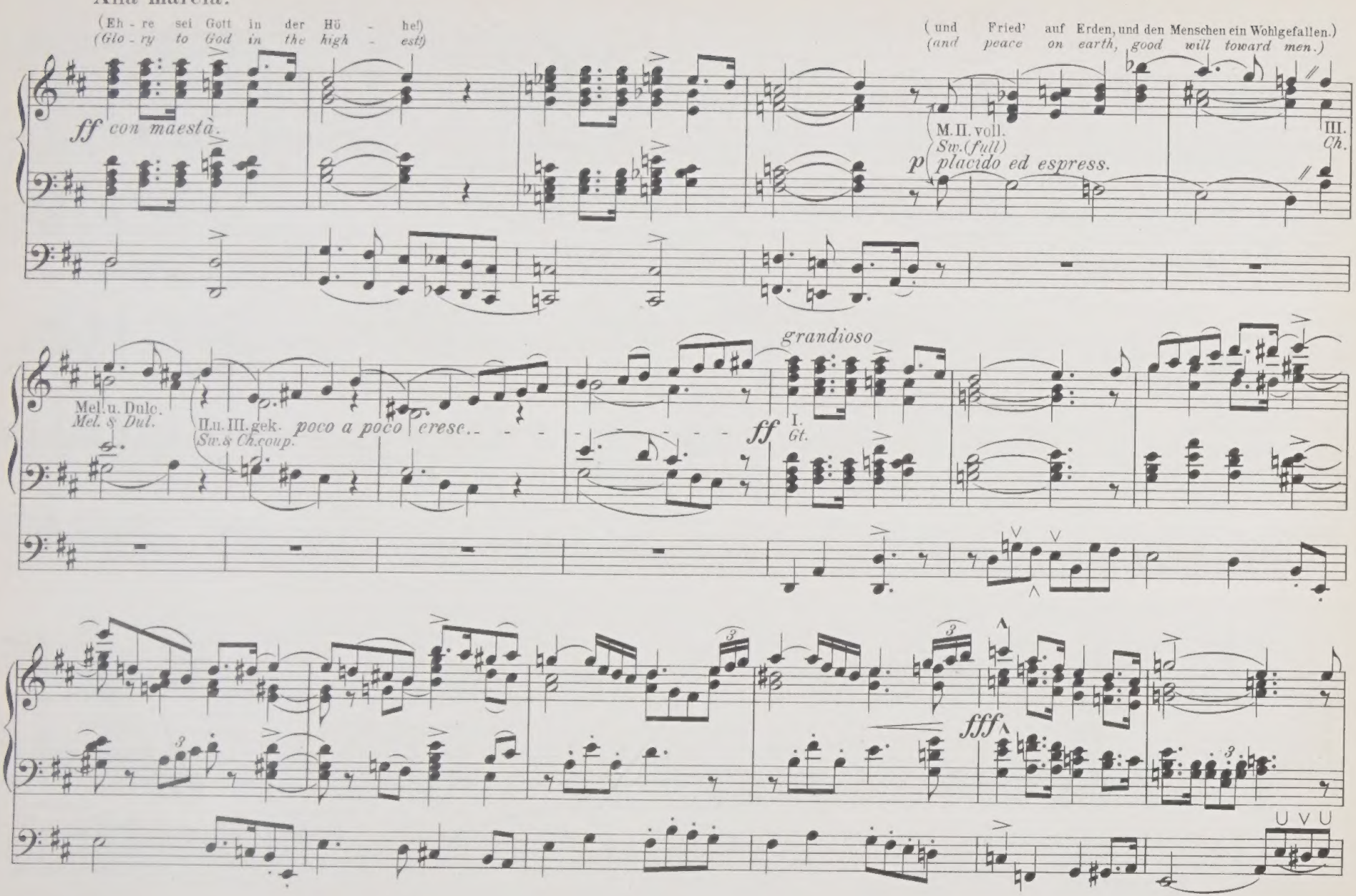
Copyright 1900 by C. F. Peters, Leipzig.

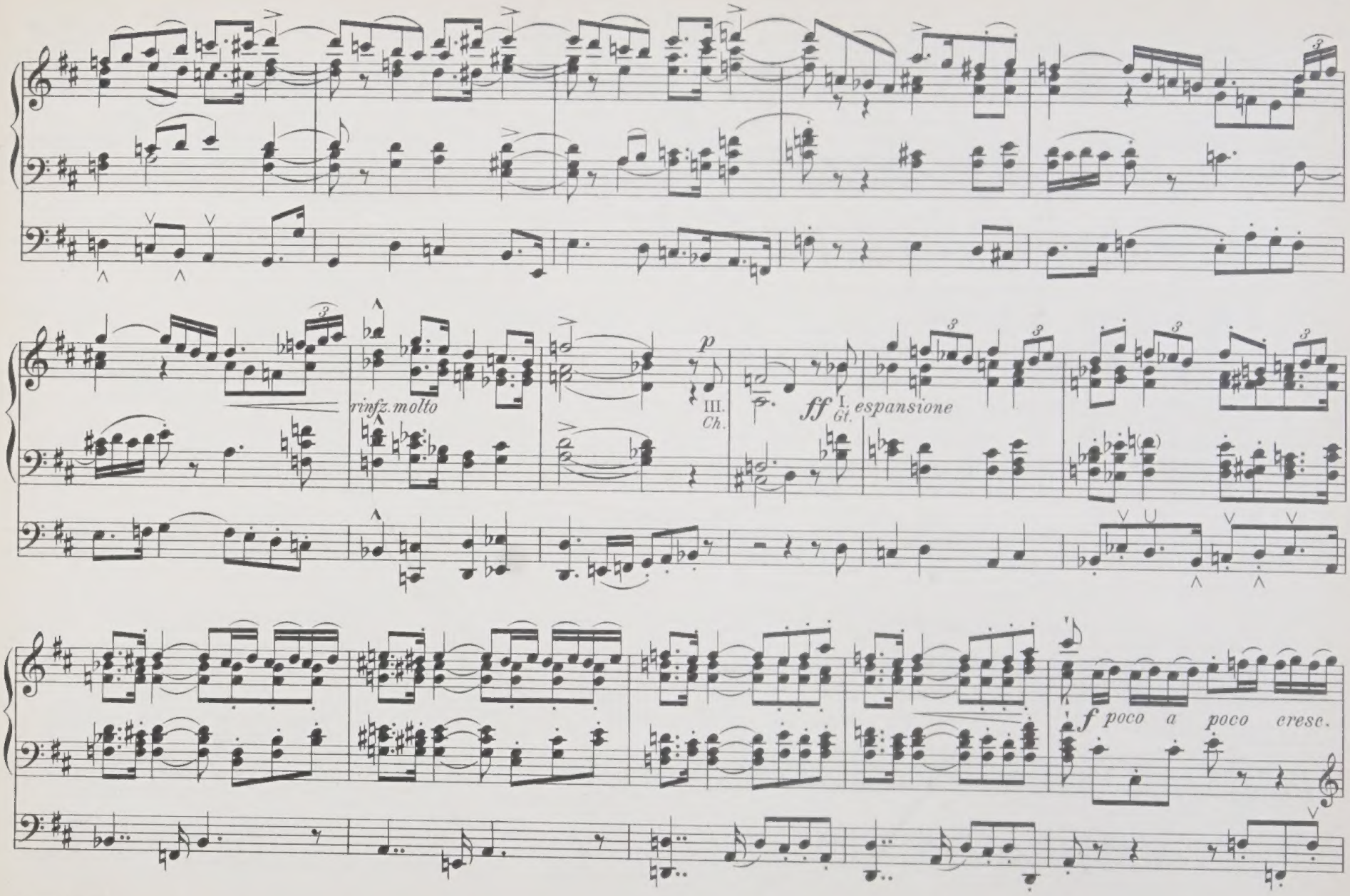

p
M. III.
Ch.
mf
Man. I. Gambe gek. mit M. II.
Gt. Gamba coup. to Sw.
p
II.
Sw.
con molt' espr.
III.
Ch.
f

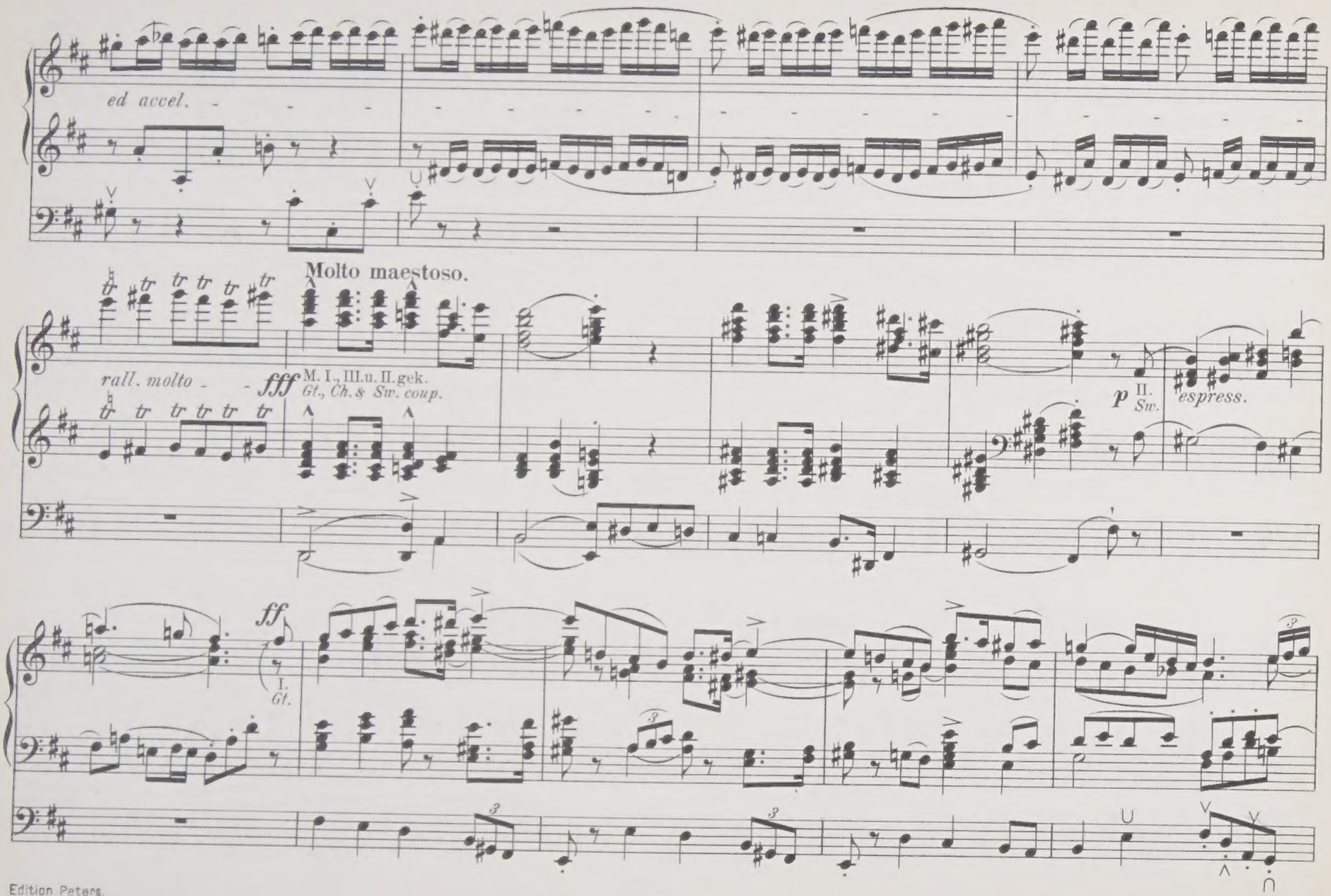

Man. III u. II. gek.
Ch. & Sw. coup.
ten.
I. Gambe.
Gt. gamba.
rall.
II. Hob. u. Fl. 4'.
Sw. Ob. & Fl. 4'.
mf
a tempo
p
III. Dulcian allein.
Ch. Dul. only.
placido.

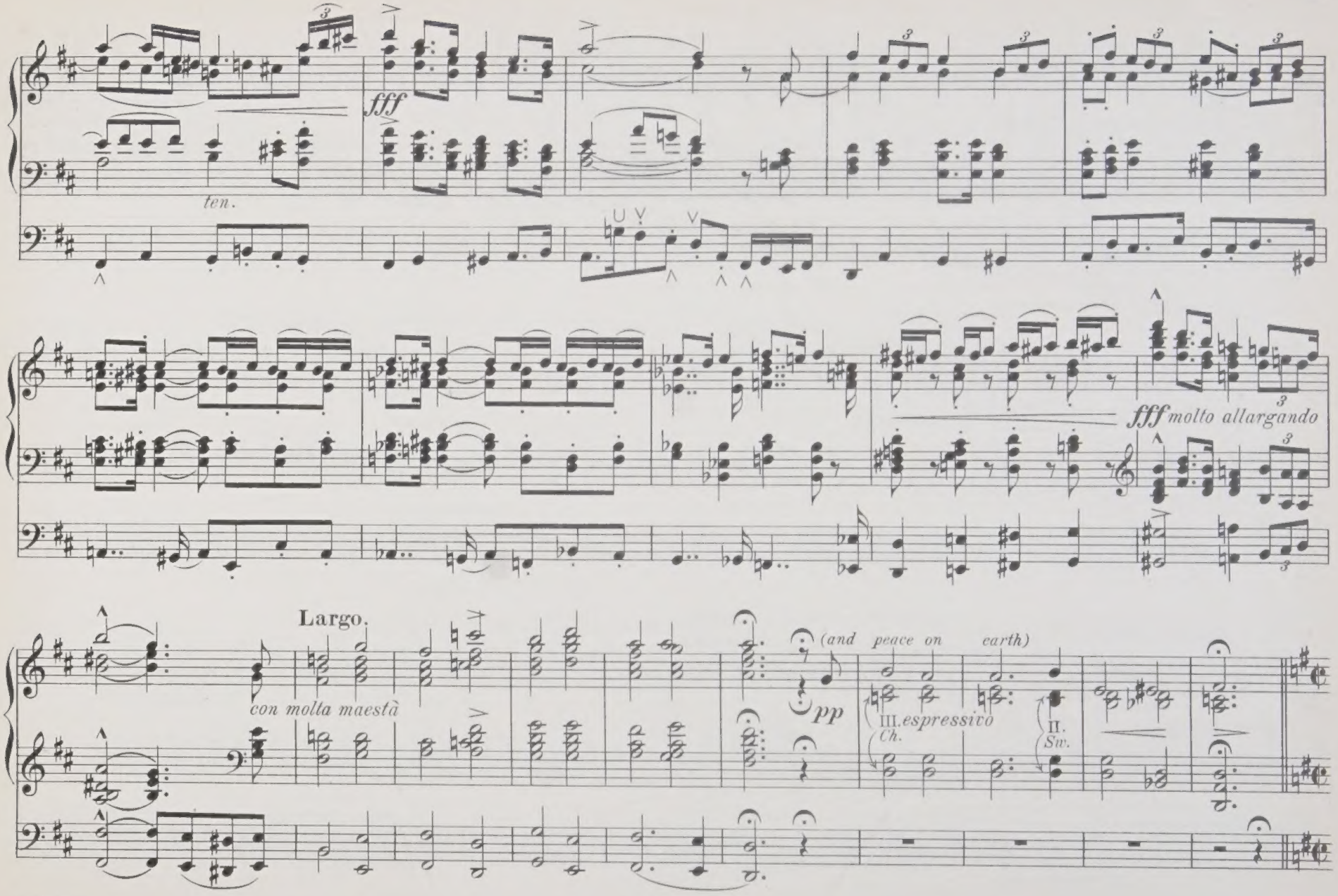

con espress.
semplice
I. Gt.
III.u. II. gek.
Ch & Sw. coup.
f
ten.
rinfz.
fz
fz
semplice
p
III. Ch.

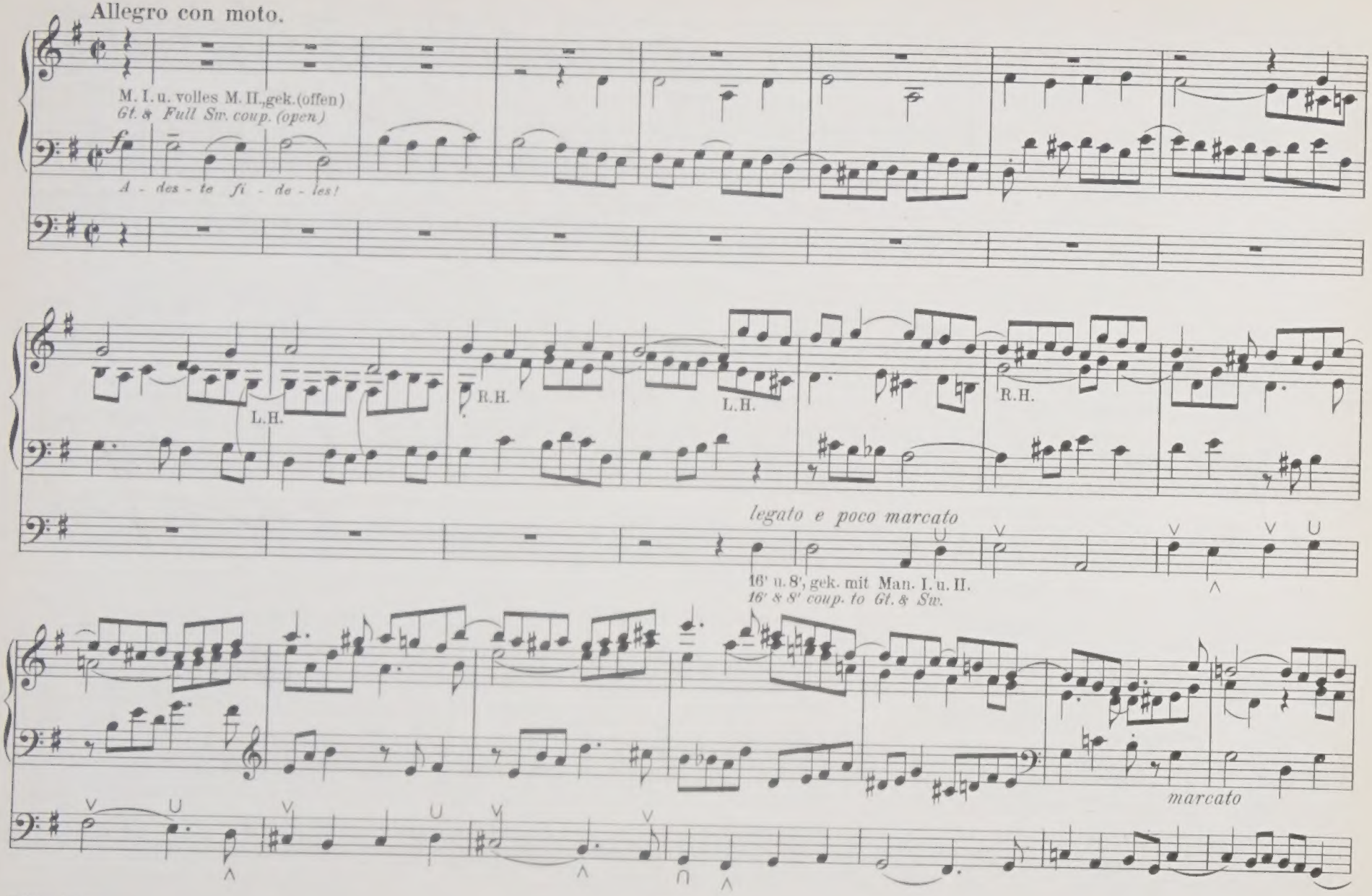

rinfz.
p rall.
dim.
e
III.
Ch.
Allegro.
sempre rall.
pp
(Und al - sobald)
(And sud - denly)
ff
Man. I. u. volles H. gek.
Gt. & Full Sw. coup.
(war da bei dem Engel die
(there was with the angel a
ff
Man. I zum Ped.
Gt. to Ped.
Men - ge der himm-li-schen Heer - schaaren, die lobeten Gott)
mul - ti - tude of the heavenly host praising God)
(und spra - chen)
(and say - ing:)

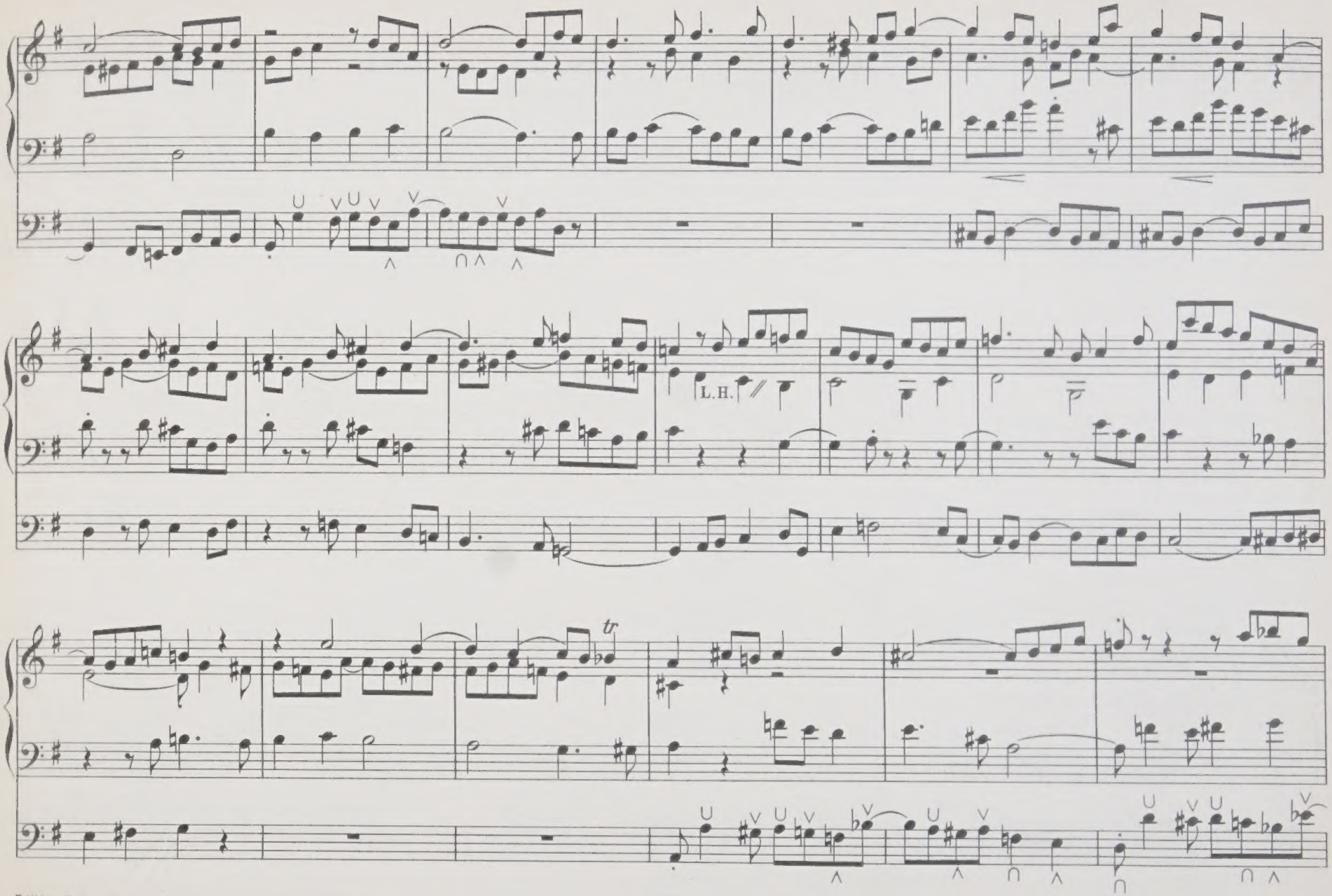

Alla marcia.
(Eh - re sei Gott in der Hö - he!)
(Glo - ry to God in the high - est!)
(und Fried' auf Erden, und den Menschen ein Wohlgefallen.)
(and peace on earth, good will toward men.)
ff con maestà.
M. II. voll.
Sw. (full)
p placido ed espress.
III.
Ch.
grandioso
Mel. u. Dulc.
Mel. & Dul.
II. u. III. gek.
Sw. & Ch. coup.
poco a poco cresc.
ff
I.
Gt.
fff

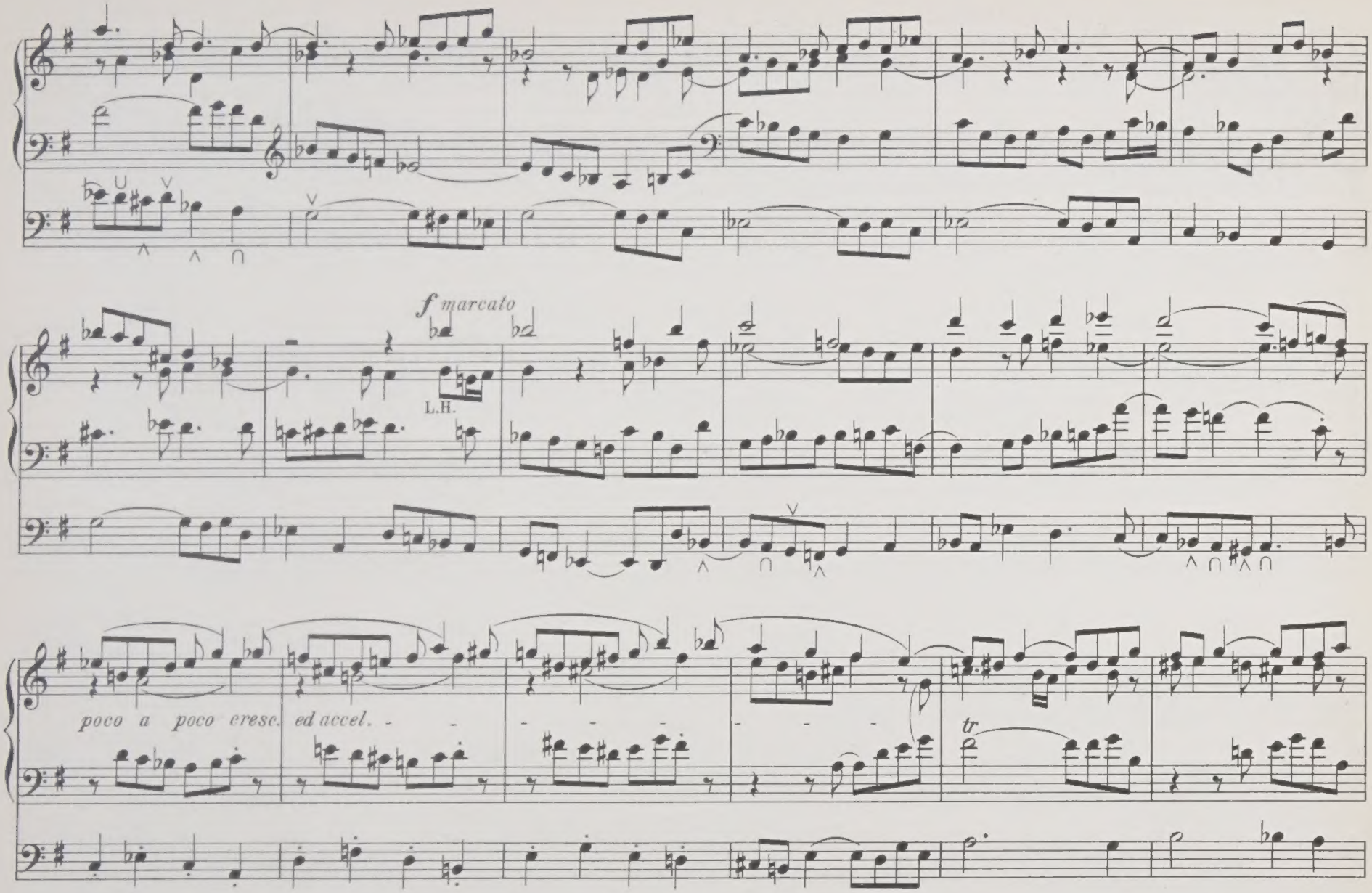

rinfz. molto
p
III.
Ch.
ff
I.
Gt.
espansione
f poco a poco cresc.

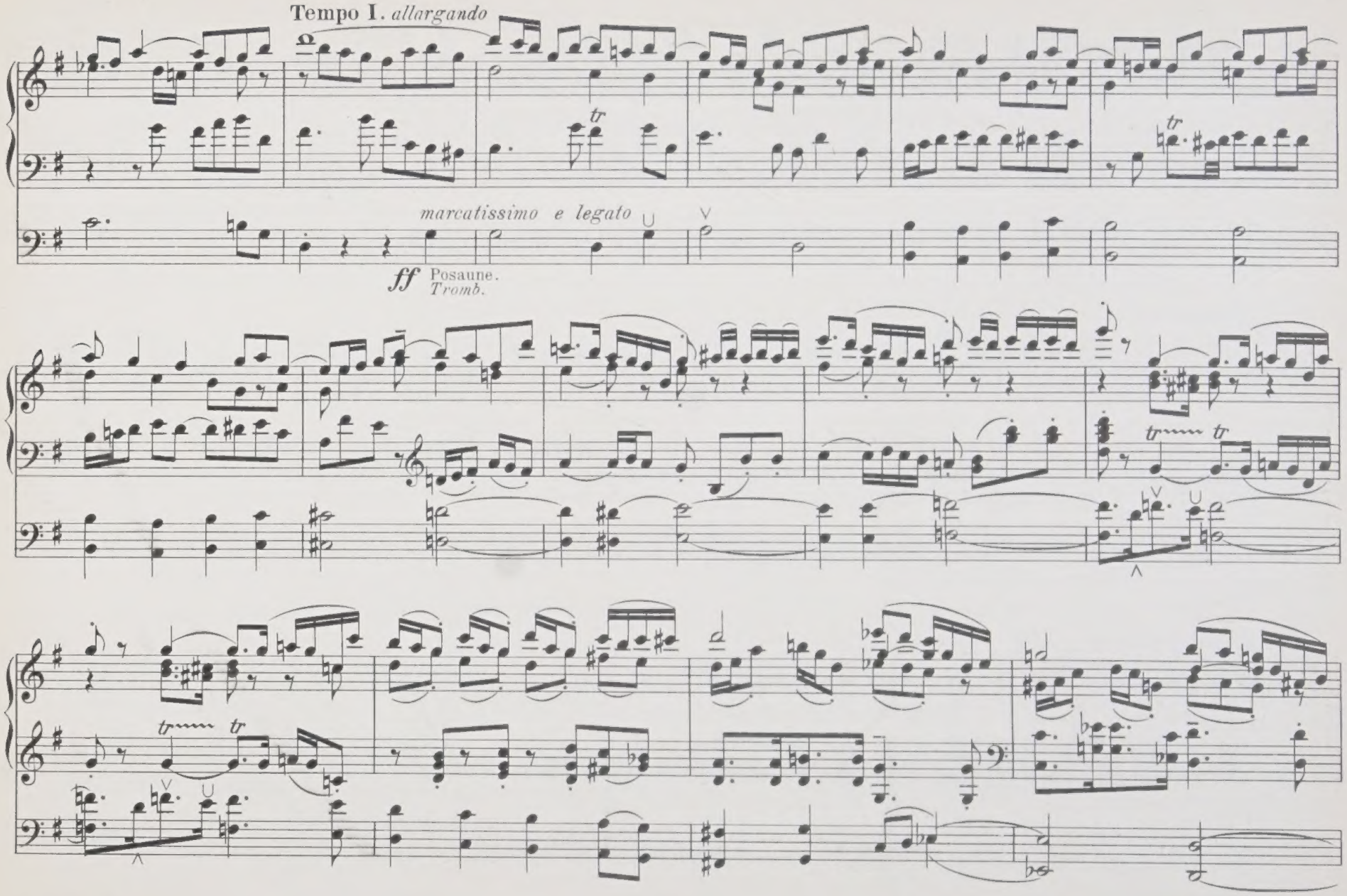

ed accel.
Molto maestoso.
rall. molto
fff
M. I., III. u. II. gek.
Gt., Ch. & Sw. coup.
p
II.
Sw.
espress.
ff
I.
Gt.

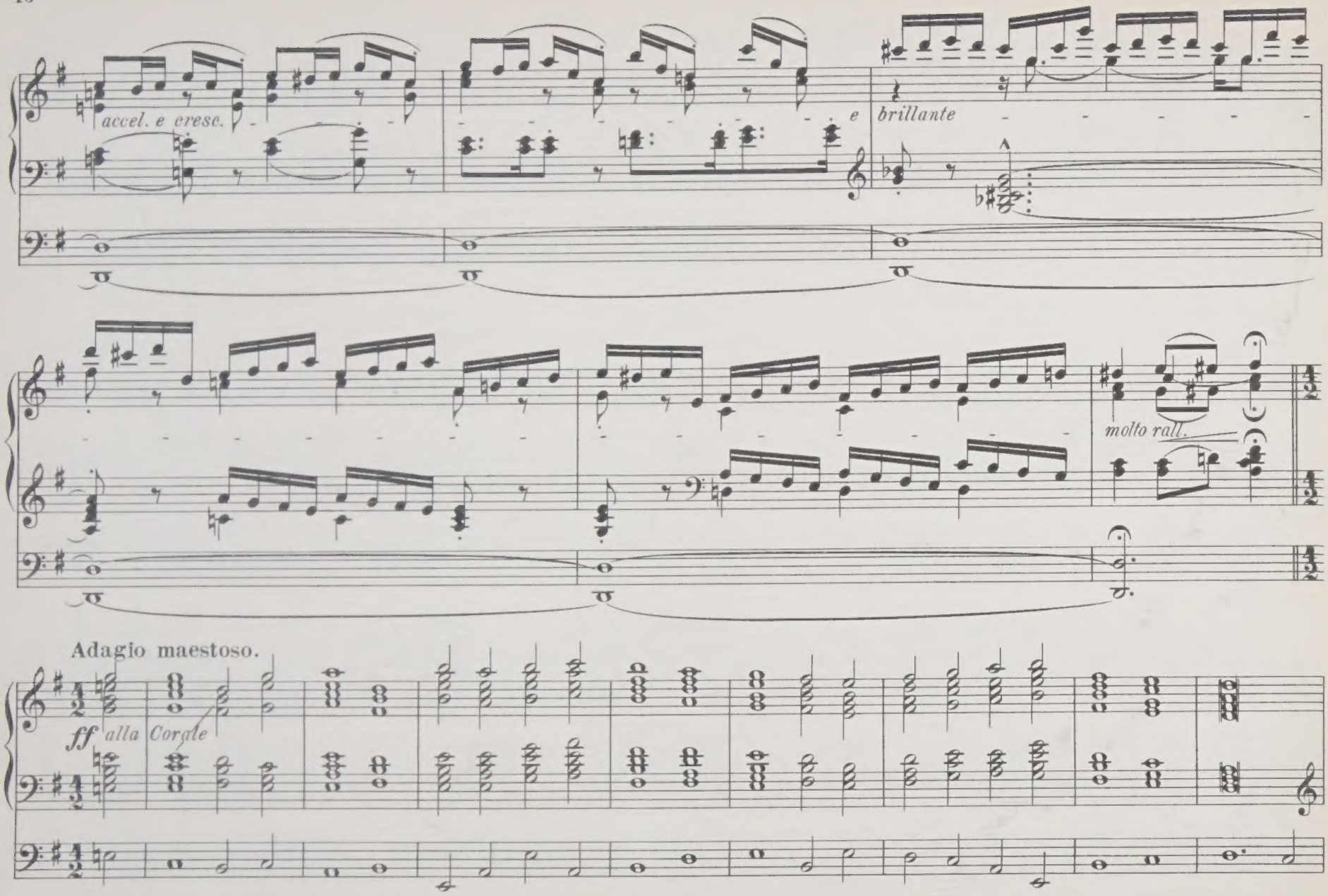

fff
ten.
fff molto allargando
Largo.
con molta maestà
pp
(and peace on earth)
III. espressivo
Ch.
II.
Sw.

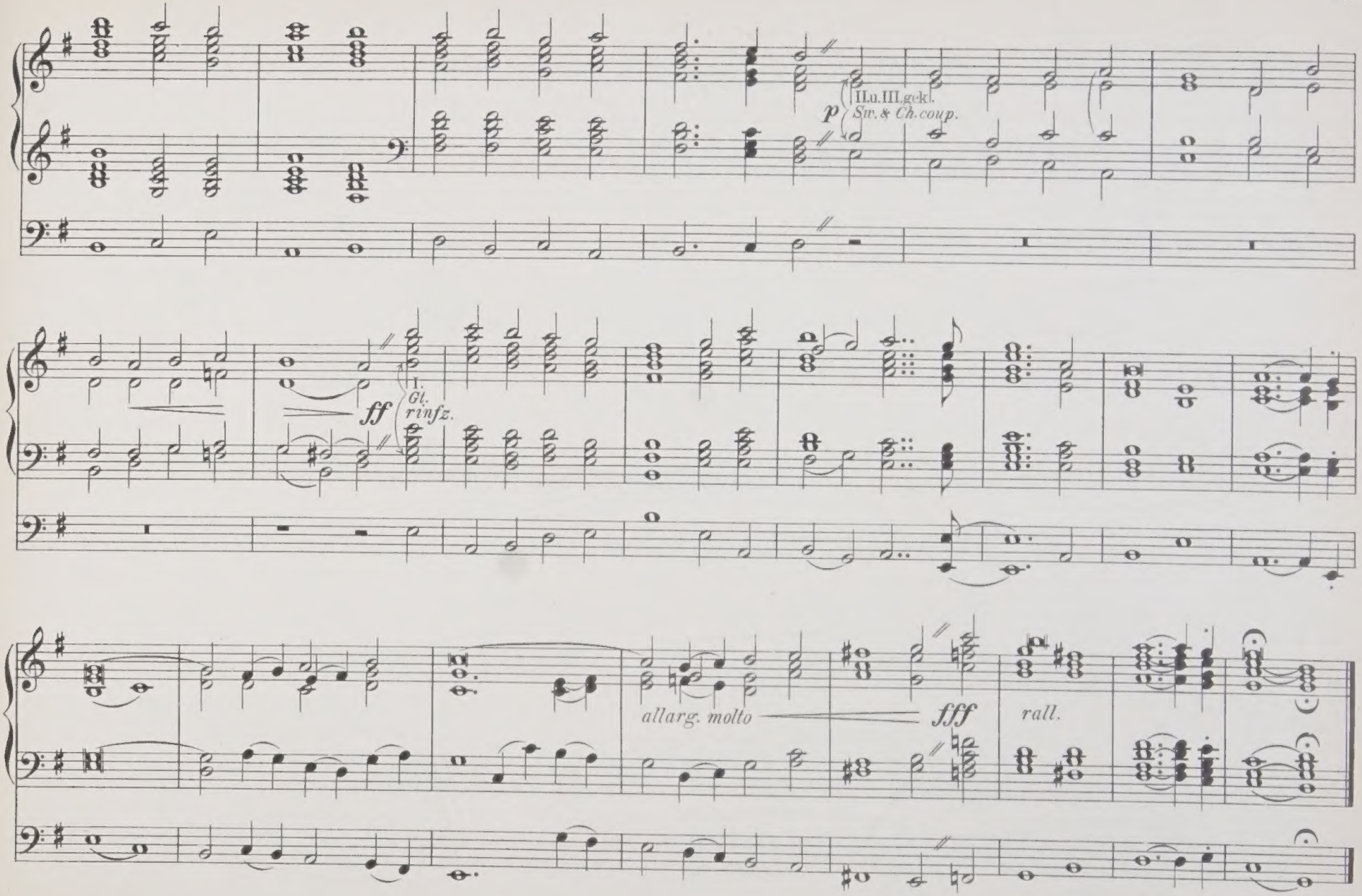

Allegro con moto.
M. I. u. volles M. II., gek. (offen)
Gt. & Full Sw. coup. (open.)
f
A - des - te fi - de - les!
L.H.
R.H.
L.H.
R.H.
legato e poco marcato
16' u. 8', gek. mit Man. I. u. II.
16' & 8' coup. to Gt. & Sw.
marcato


L.H.
tr


f marcato
L.H.
poco a poco cresc. ed accel.
tr


Tempo I. *allargando*
marcatissimo e legato
ff Posaune.
Tromb.


accel. e cresc.
e
brillante
molto rall.
Adagio maestoso.
ff alla Corale


II.u.III.gek.
Sw.& Ch.coup.
p
ff
I.
Gt.
rinfz.
allarg. molto
fff
rall.

Oster-Offertorium

für die Orgel

von

H. W. NICHOLL

OP. 36 № 2.

Eigenthum des Verlegers

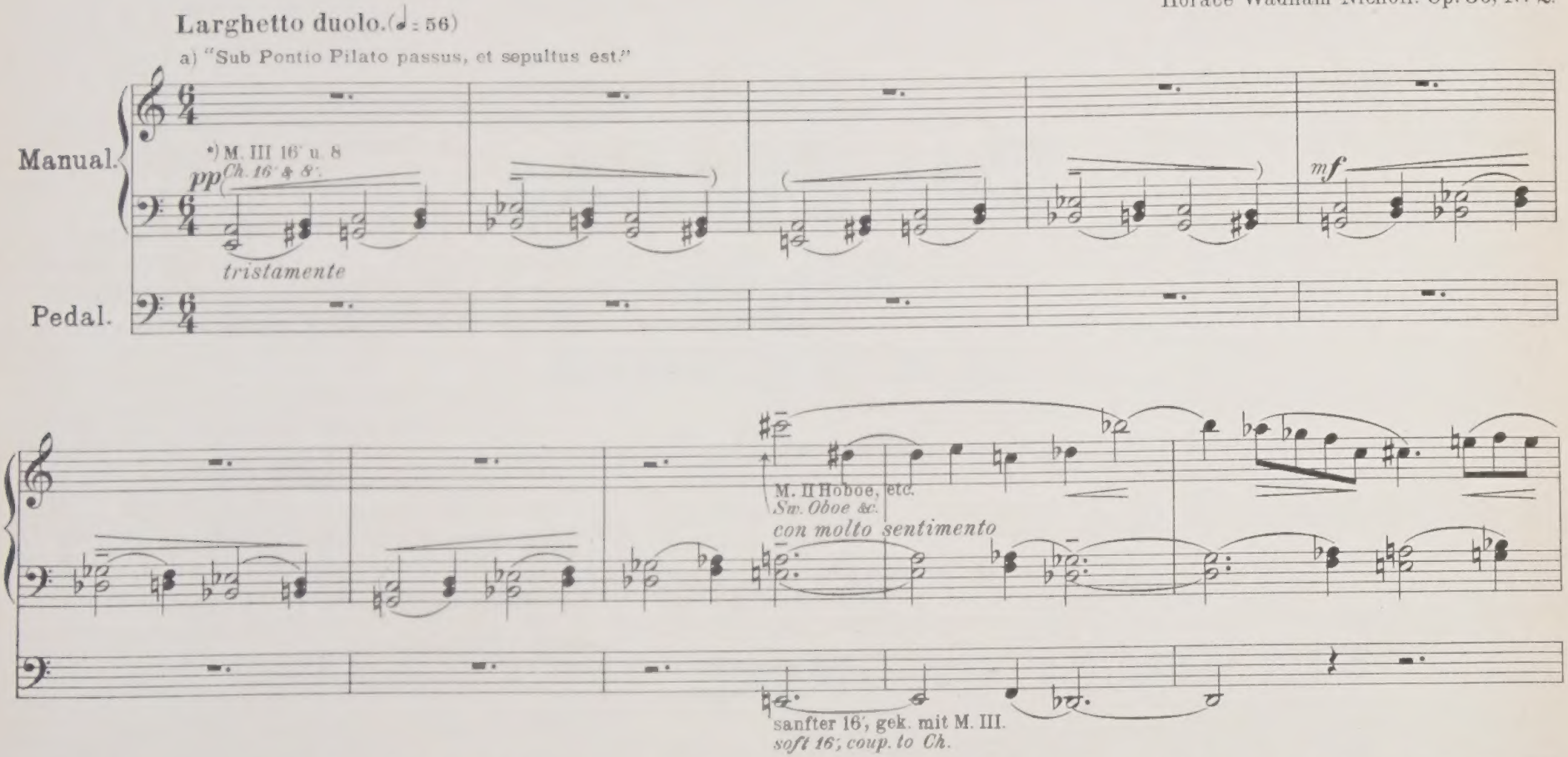
8765.

LEIPZIG
C. F. PETERS.

Oster - Offertorium.

Easter - Offertory.

Horace Wadham Nicholl: Op. 36, Nº 2.



*) Die Pedalbezeichnungen (∨∧ = Spitze, ∪∩ = Hacke des Fusses) sind oben für den rechten, unten für den linken Fuss.

*) *The signs for the Pedal (∨∧ = toe, ∪∩ = heel of the foot) are above for the right, beneath for the left foot.*

Edition Peters.

8765

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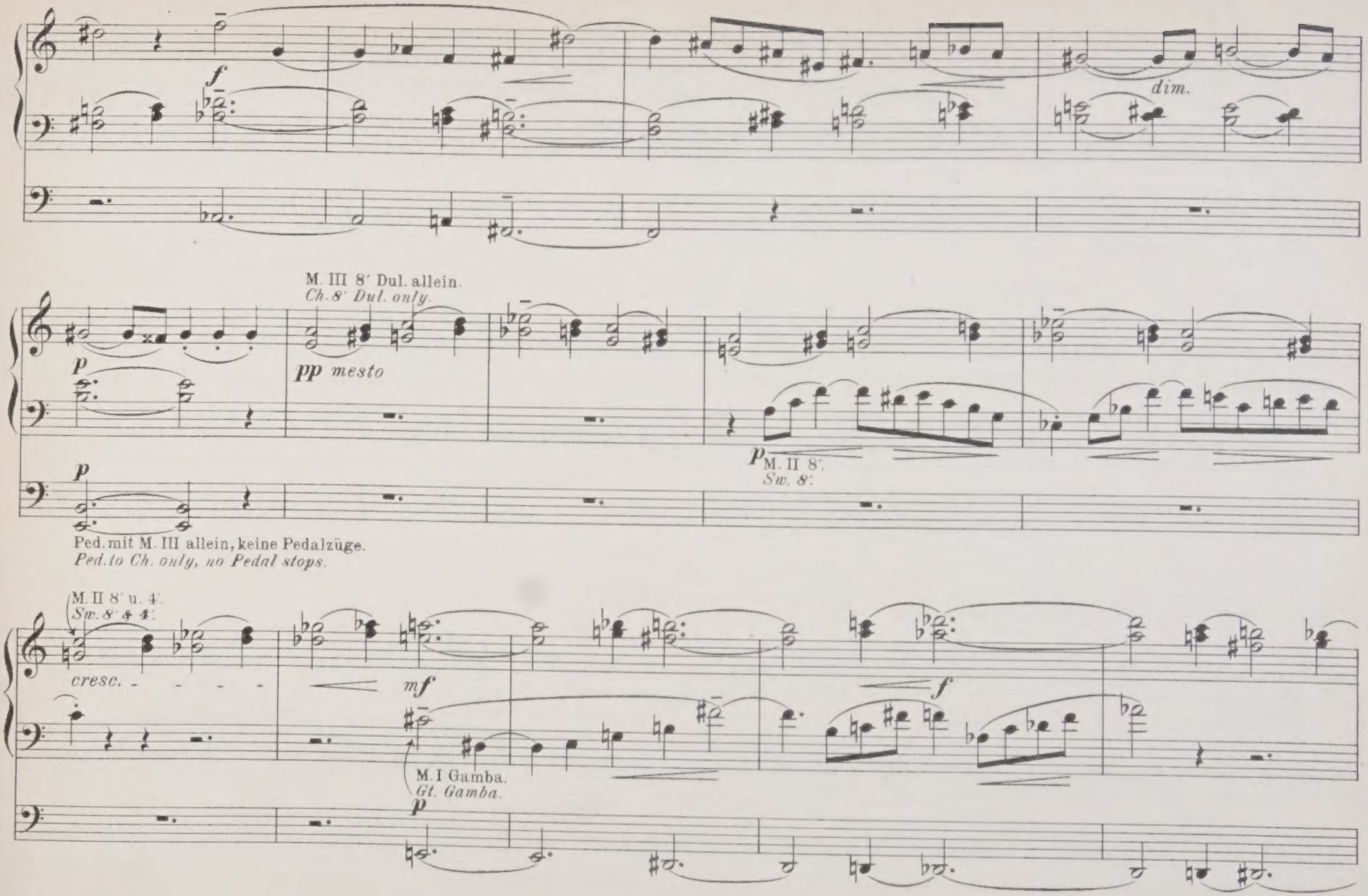
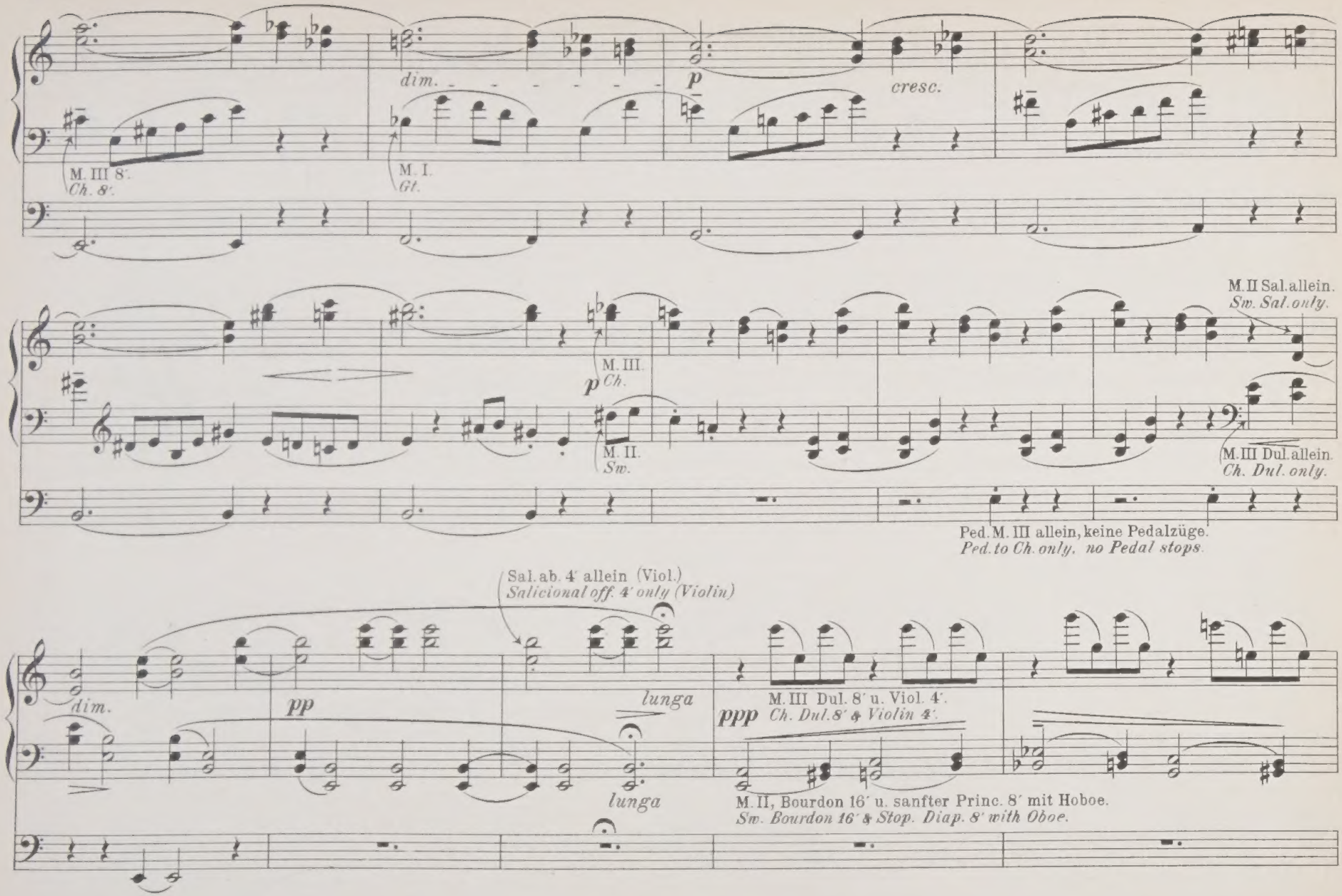
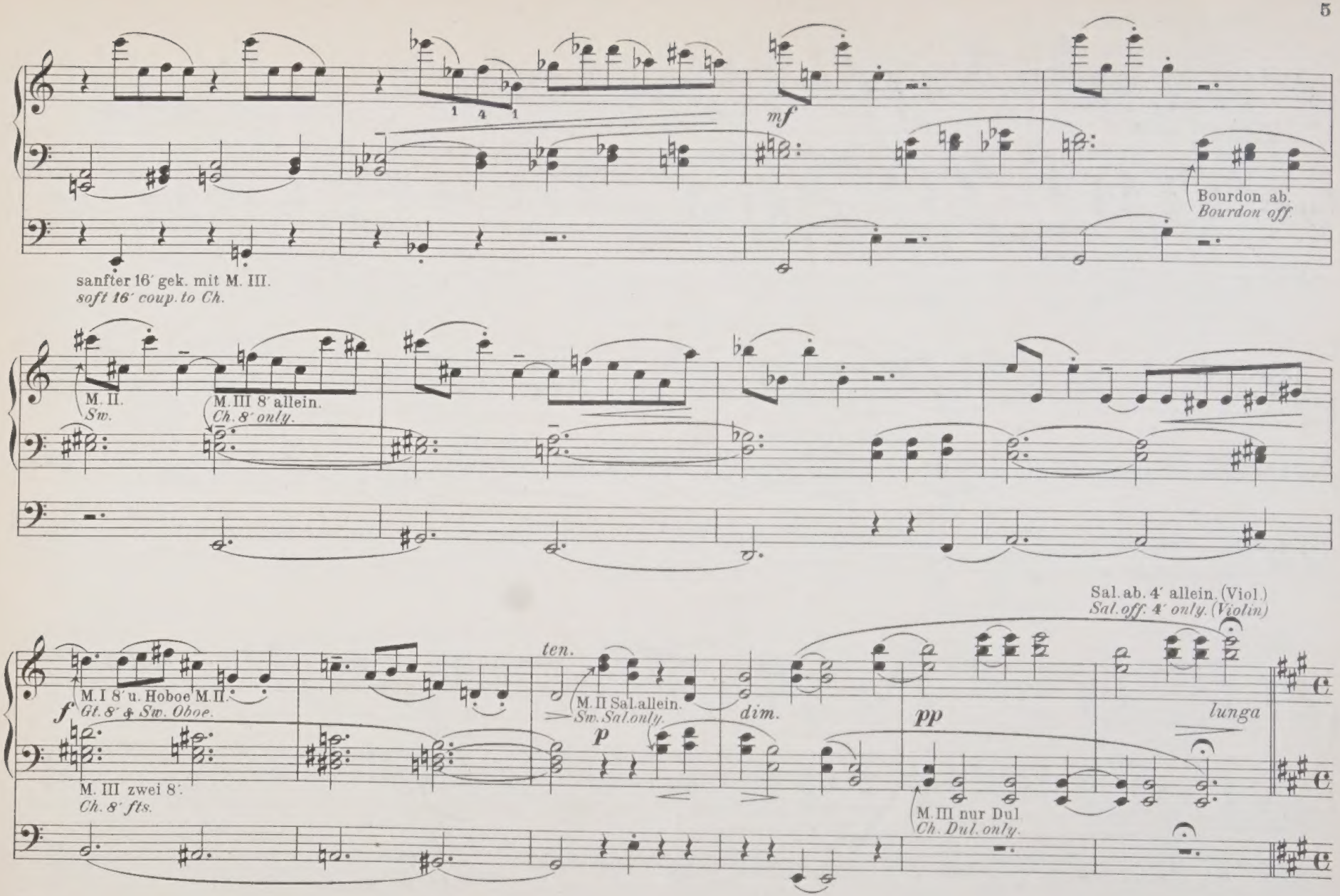
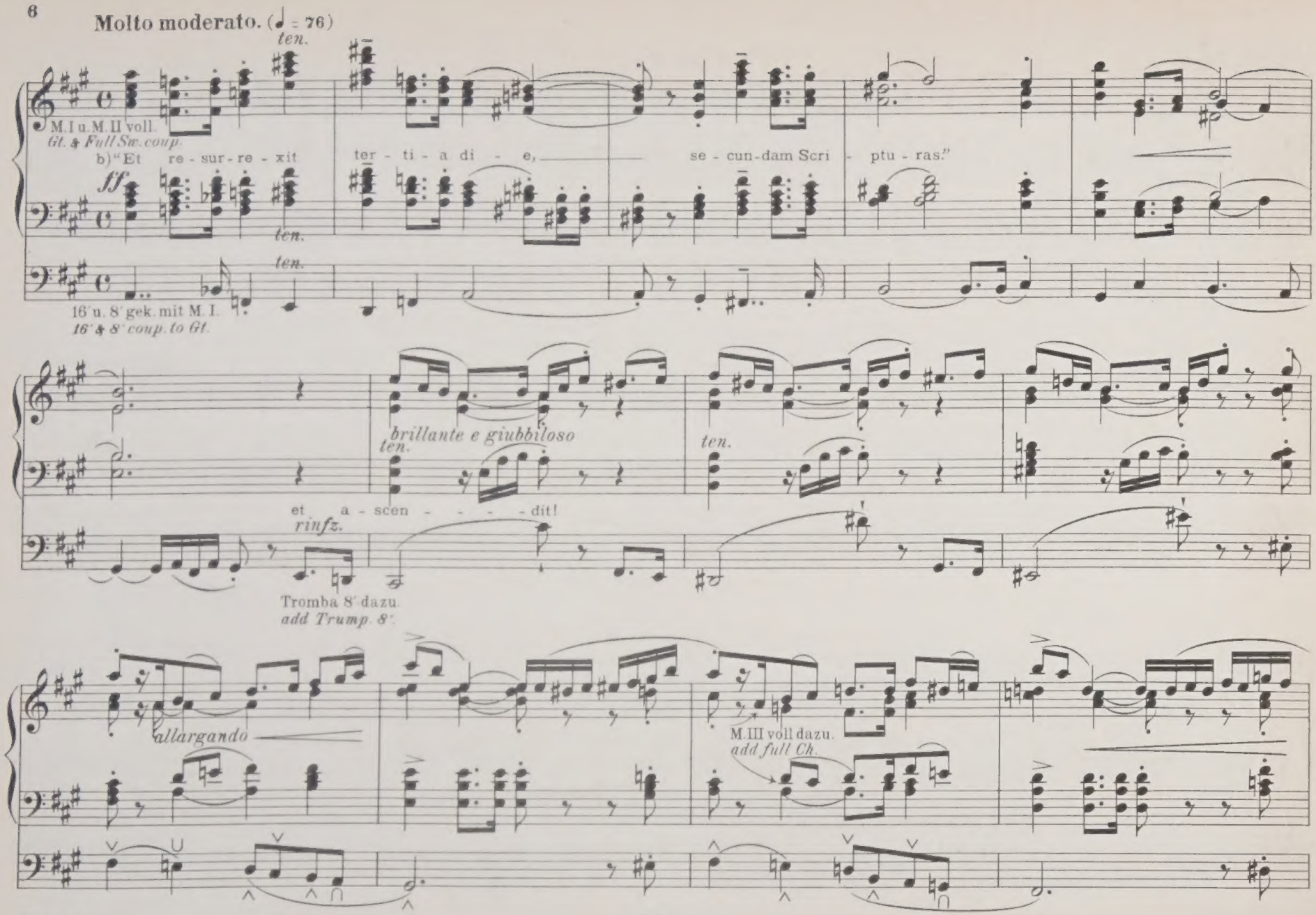
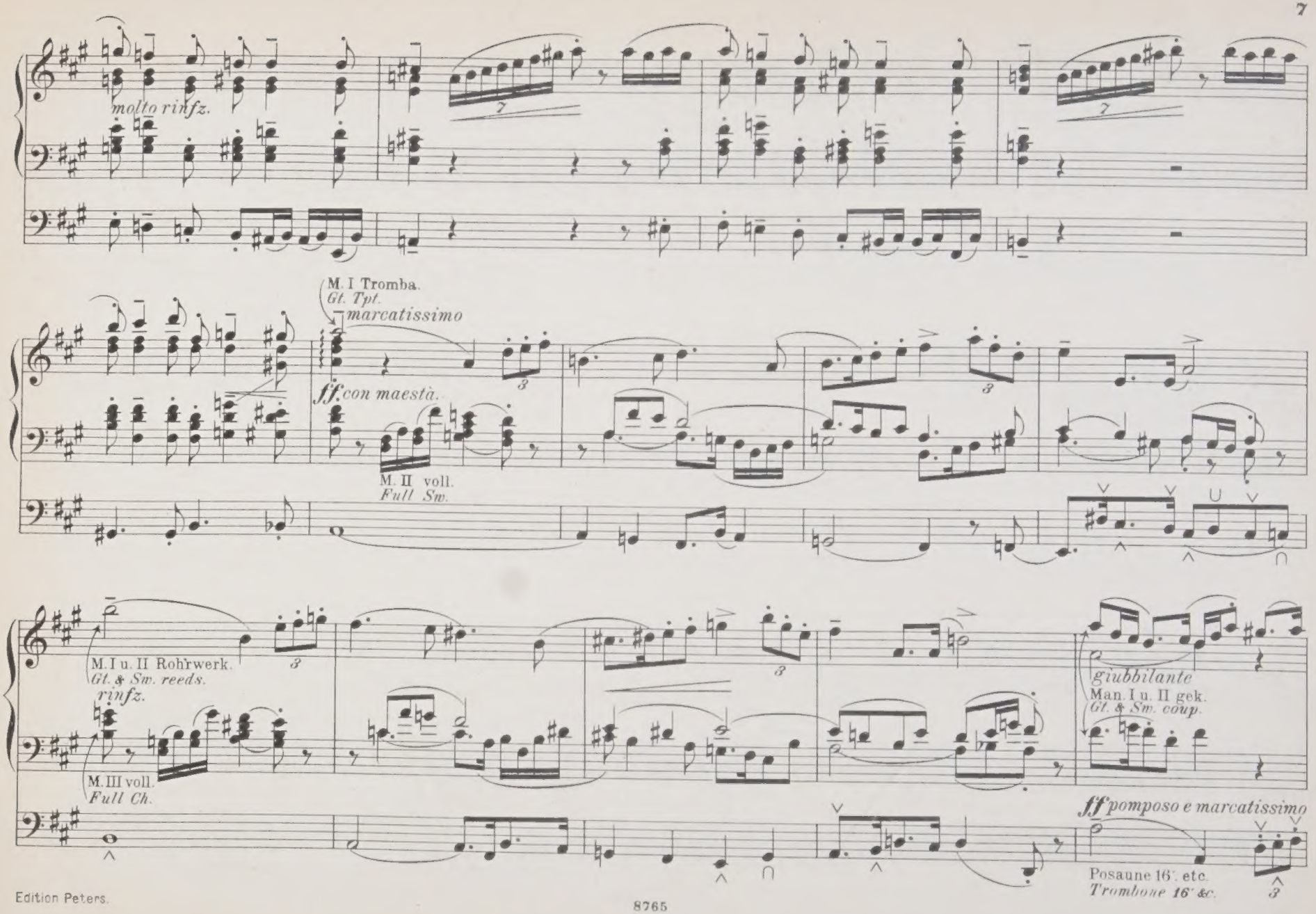
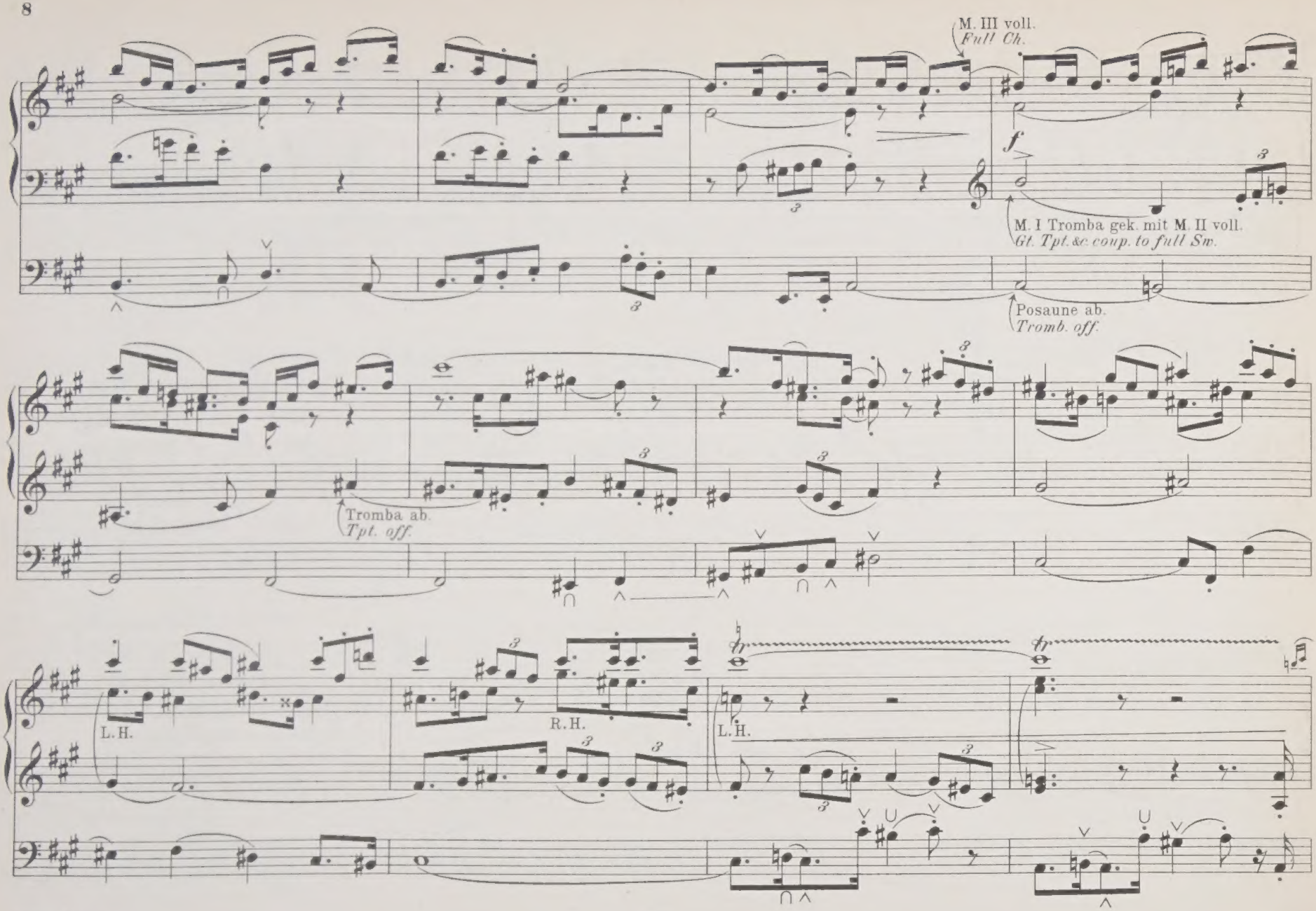

f
dim.
M. III 8′ Dul. allein.
Ch. 8′ Dul. only.
p
pp mesto
p
p
M. II 8′.
Sw. 8′.
Ped. mit M. III allein, keine Pedalzüge.
Ped. to Ch. only, no Pedal stops.
M. II 8′ u. 4′.
Sw. 8′ & 4′.
cresc.
mf
f
M. I Gamba.
Gt. Gamba.
p

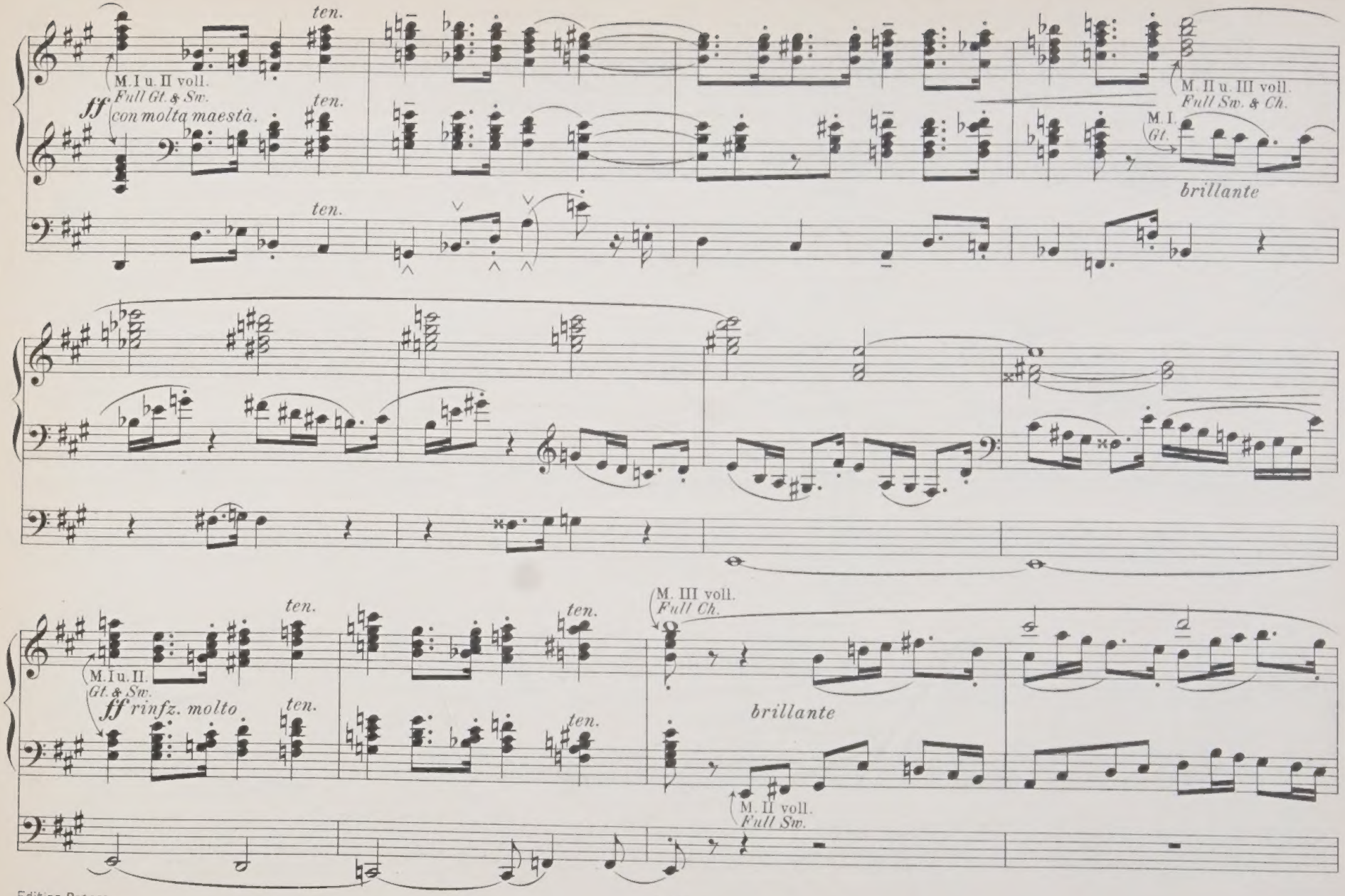

dim.
p
cresc.
M. III 8′.
Ch. 8′.
M. I.
Gt.
M. III.
Ch.
M. II.
Sw.
M. II Sal. allein.
Sw. Sal. only.
M. III Dul. allein.
Ch. Dul. only.
Ped. M. III allein, keine Pedalzüge.
Ped. to Ch. only, no Pedal stops.
Sal. ab. 4′ allein (Viol.)
Salicional off. 4′ only (Violin)
dim.
pp
lunga
lunga
M. III Dul. 8′ u. Viol. 4′.
ppp
Ch. Dul. 8′ & Violin 4′.
M. II, Bourdon 16′ u. sanfter Princ. 8′ mit Hoboe.
Sw. Bourdon 16′ & Stop. Diap. 8′ with Oboe.

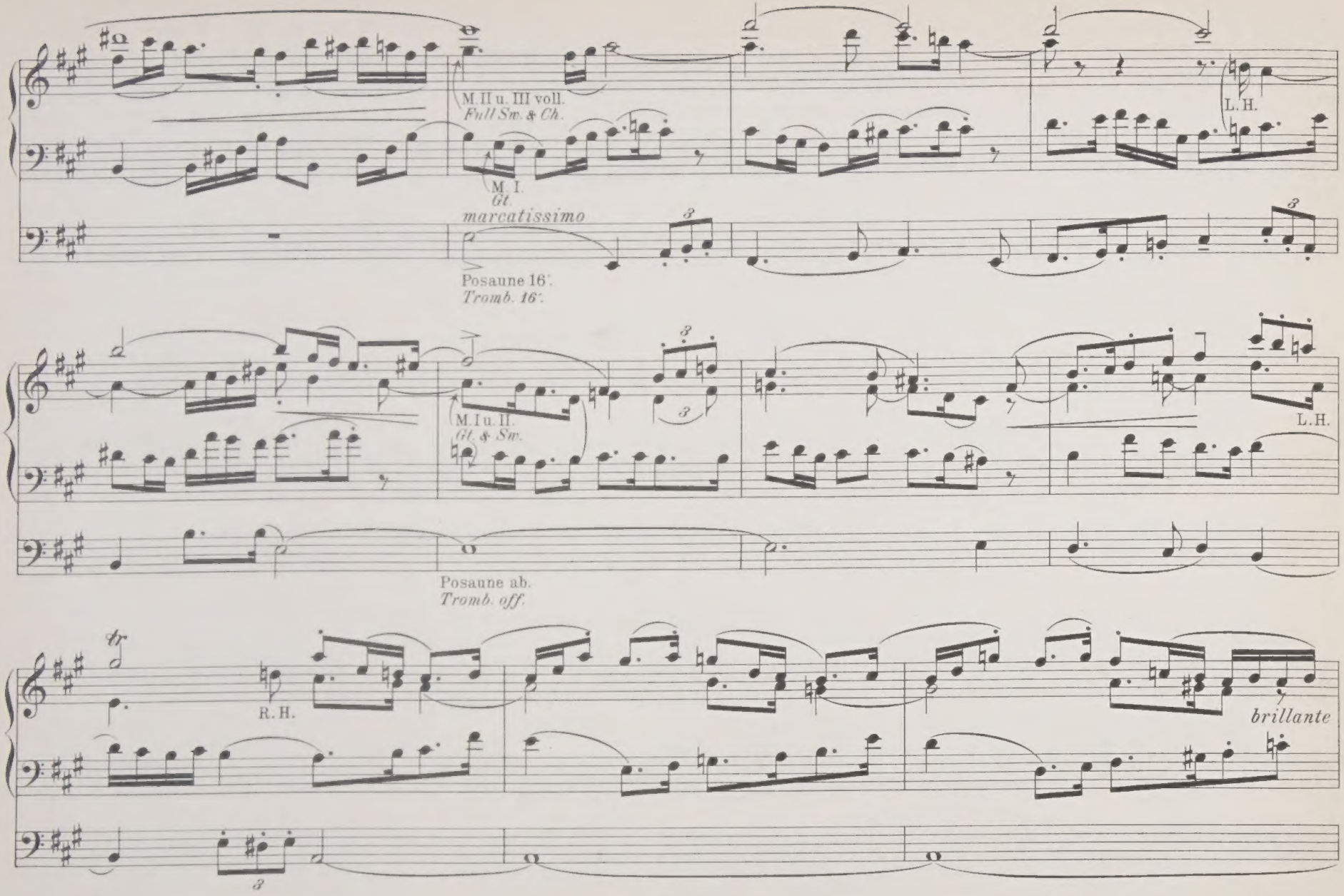

sanfter 16′ gek. mit M. III.
soft 16′ coup. to Ch.
mf
Bourdon ab.
Bourdon off.
M. II.
Sw.
M. III 8′ allein.
Ch. 8′ only.
Sal. ab. 4′ allein. (Viol.)
Sal. off. 4′ only. (Violin)
f
M. I 8′ u. Hoboe M. II.
Gt. 8′ & Sw. Oboe.
ten.
M. II Sal. allein.
Sw. Sal. only.
p
dim.
pp
lunga
M. III zwei 8′.
Ch. 8′ fts.
M. III nur Dul
Ch. Dul. only.

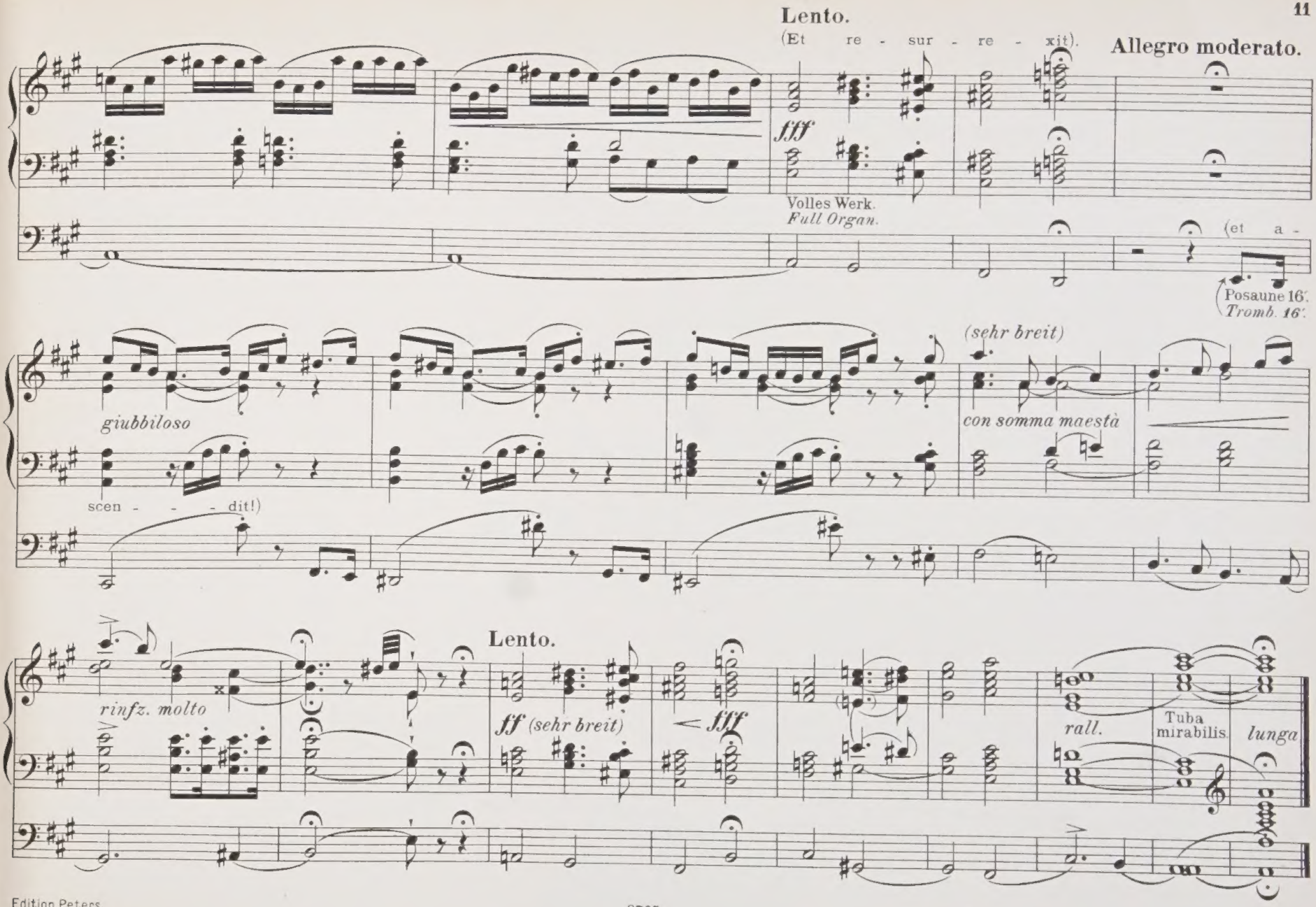

Molto moderato. (♩ = 76)
ten.
M.I u. M.II voll.
Gt. & Full Sw. coup.
b) "Et re - sur - re - xit
ter - ti - a di - e,
se - cun - dam Scri - ptu - ras."
ff
ten.
ten.
16′ u. 8′ gek. mit M.I.
16′ & 8′ coup. to Gt.
brillante e giubbiloso
ten.
ten.
et a - scen - - - - dit!
rinfz.
Tromba 8′ dazu.
add Trump. 8′.
allargando
M.III voll dazu.
add full Ch.


molto rinfz.
M. I Tromba.
Gt. Tpt.
marcatissimo
ff con maestà.
M. II voll.
Full Sw.
M. I u. II Rohrwerk.
Gt. & Sw. reeds.
rinfz.
M. III voll.
Full Ch.
giubbilante
Man. I u. II gek.
Gt. & Sw. coup.
ff pomposo e marcatissimo
Posaune 16'. etc.
Trombone 16' &c.


M. III voll.
Full Ch.
f
M. I Tromba gek. mit M. II voll.
Gt. Tpt. &c. coup. to full Sw.
Posaune ab.
Tromb. off.
Tromba ab.
Tpt. off.
L. H.
R. H.
L. H.


ten.
M. I u. II voll.
Full Gt. & Sw.
ff
con molta maestà.
ten.
ten.
M. II u. III voll.
Full Sw. & Ch.
M. I.
Gt.
brillante
M. I u. II.
Gt. & Sw.
ff rinfz. molto
ten.
ten.
ten.
ten.
M. III voll.
Full Ch.
brillante
M. II voll.
Full Sw.


M. II u. III voll.
Full Sw. & Ch.
L. H.
M. I.
Gt.
marcatissimo
Posaune 16'.
Tromb. 16'.
M. I u. II.
Gt. & Sw.
L. H.
Posaune ab.
Tromb. off.
R. H.
brillante


Lento.
(Et re - sur - re - xit).
Allegro moderato.
fff
Volles Werk.
Full Organ.
(et a -
Posaune 16'.
Tromb. 16'.
(sehr breit)
giubbiloso
con somma maestà
scen - - - dit!)
Lento.
rinfz. molto
ff (sehr breit)
fff
rall.
Tuba mirabilis.
lunga

Pfingst-Offertorium

für die Orgel

von

H. W. NICHOLL

OP. 36 No. 3.

Eigenthum des Verlegers.

8784.

LEIPZIG
C. F. PETERS.

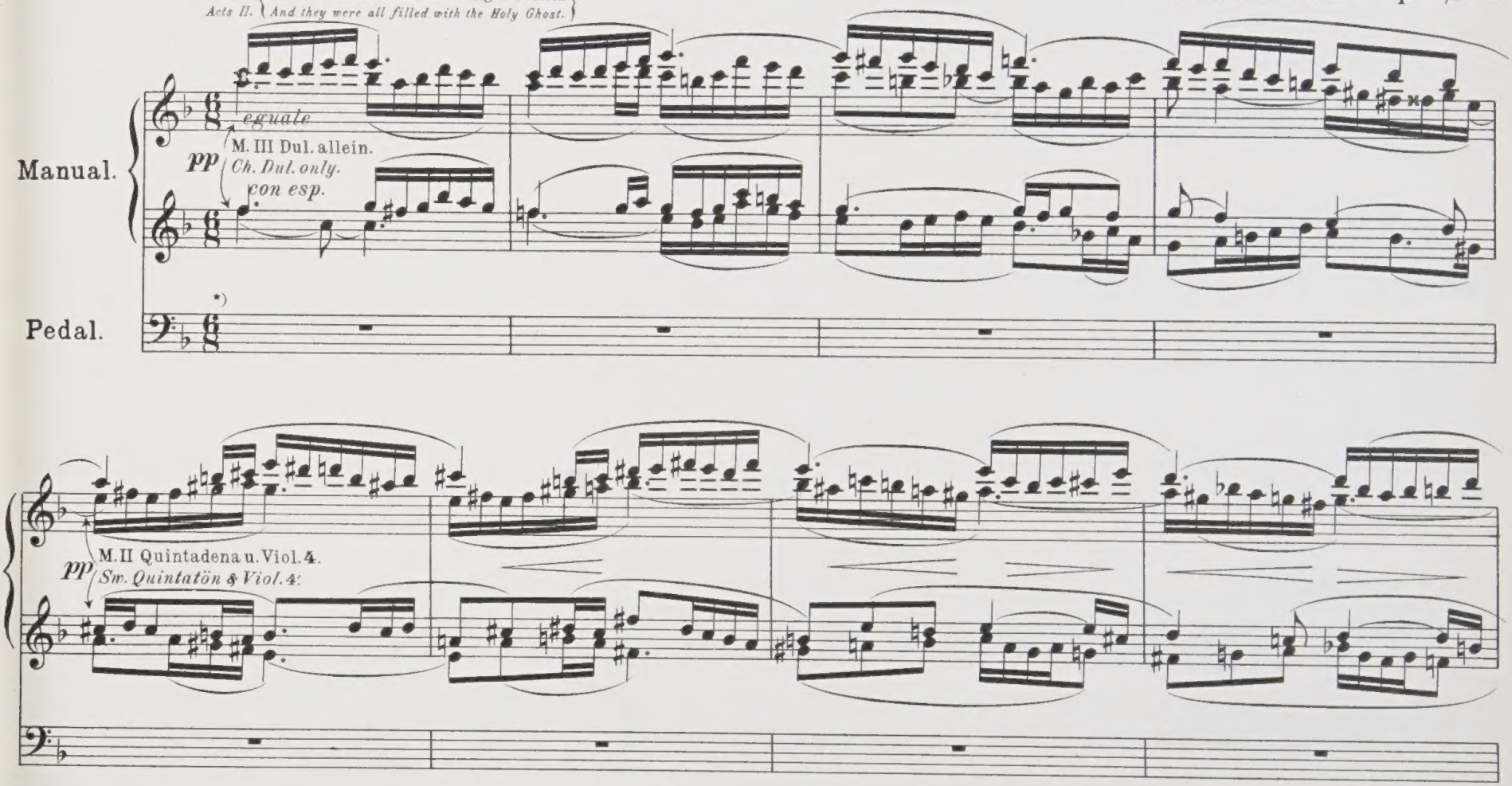
Pfingst - Offertorium.

Whitsuntide - Offertory.

Andantino semplice. (♪ = 69)

Horace Wadham Nicholl: Op. 36, Nº 3.

a) Vers 4. { Und wurden Alle voll des heiligen Geistes. }
Acts II. { *And they were all filled with the Holy Ghost.* }



*) Die Pedalbezeichnungen (∨ ∧ = Spitze, ∪ ∩ = Hacke des Fusses) sind oben für den rechten, unten für den linken Fuss.

*) *The signs for the Pedal (∨ ∧ = toe, ∪ ∩ = heel of the foot) are above for the right, beneath for the left foot.*

Edition Peters.

8784

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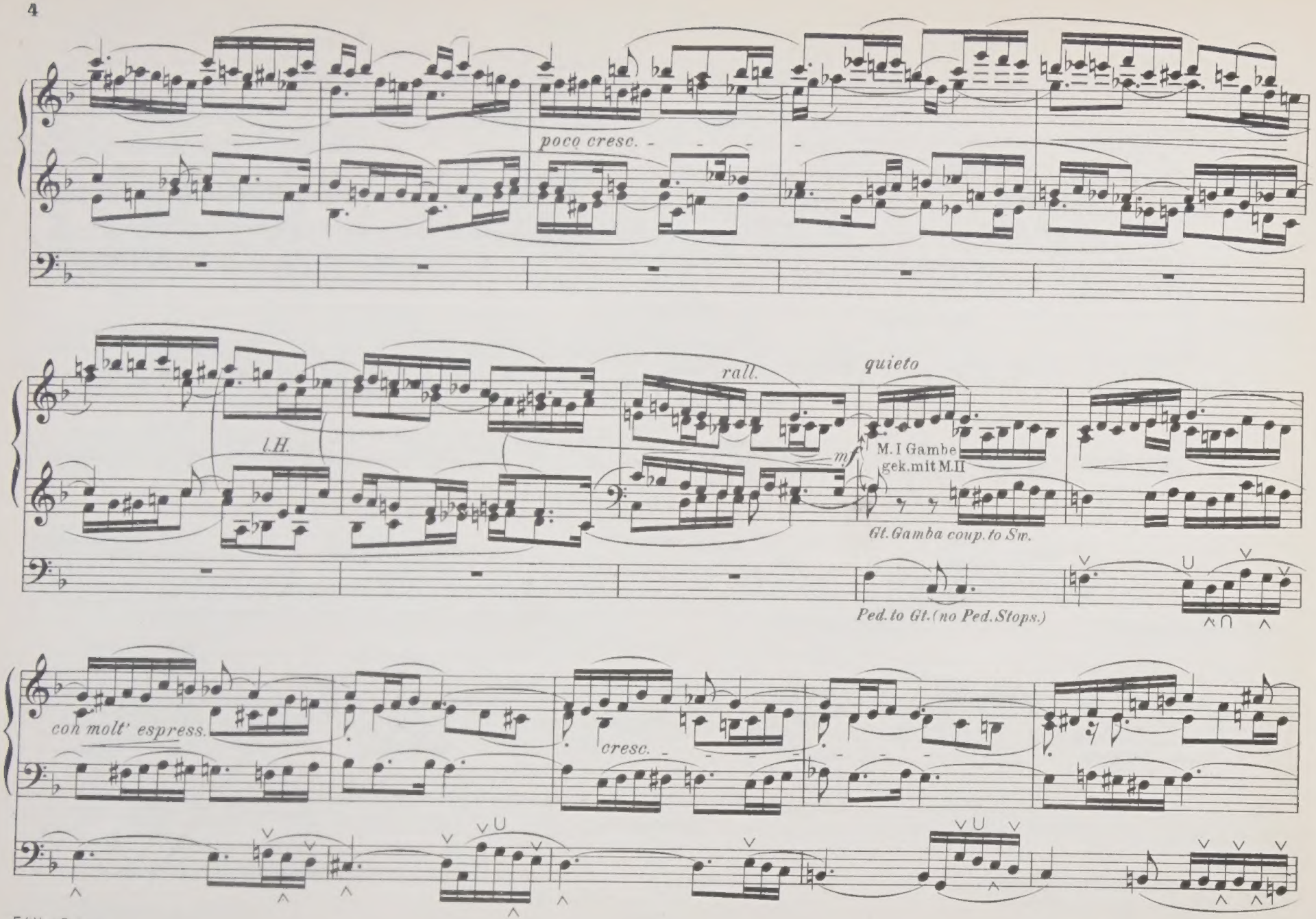
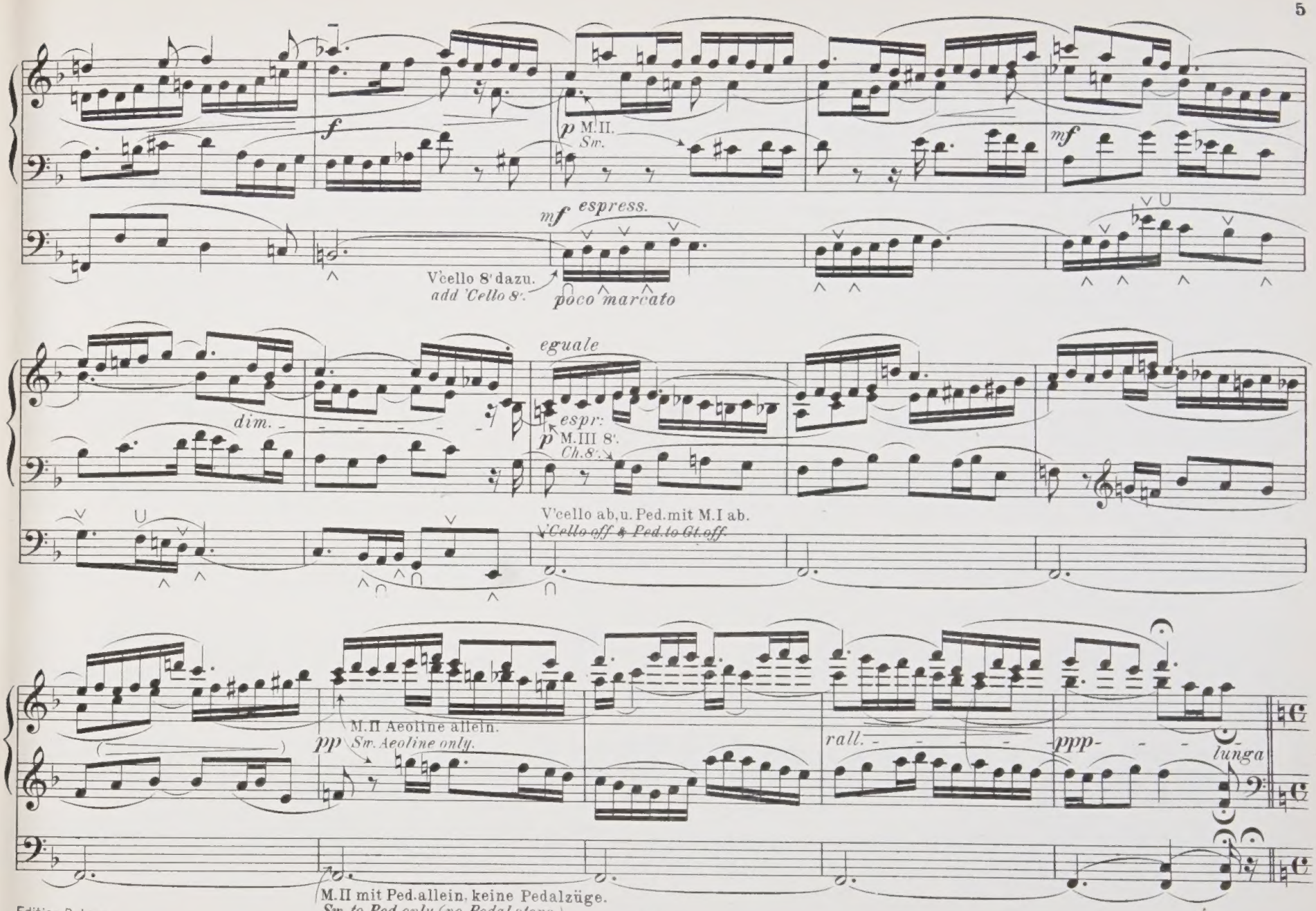
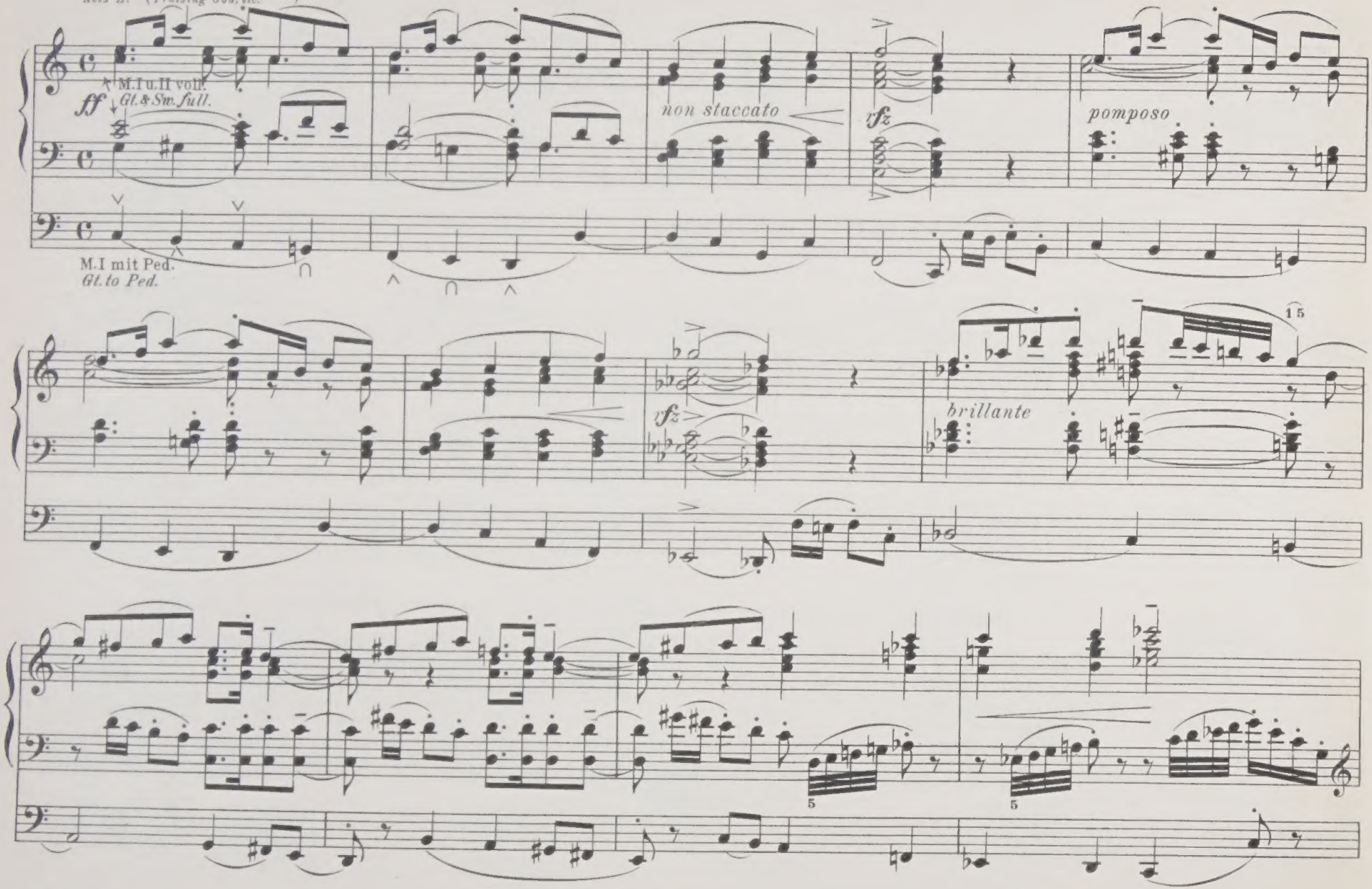
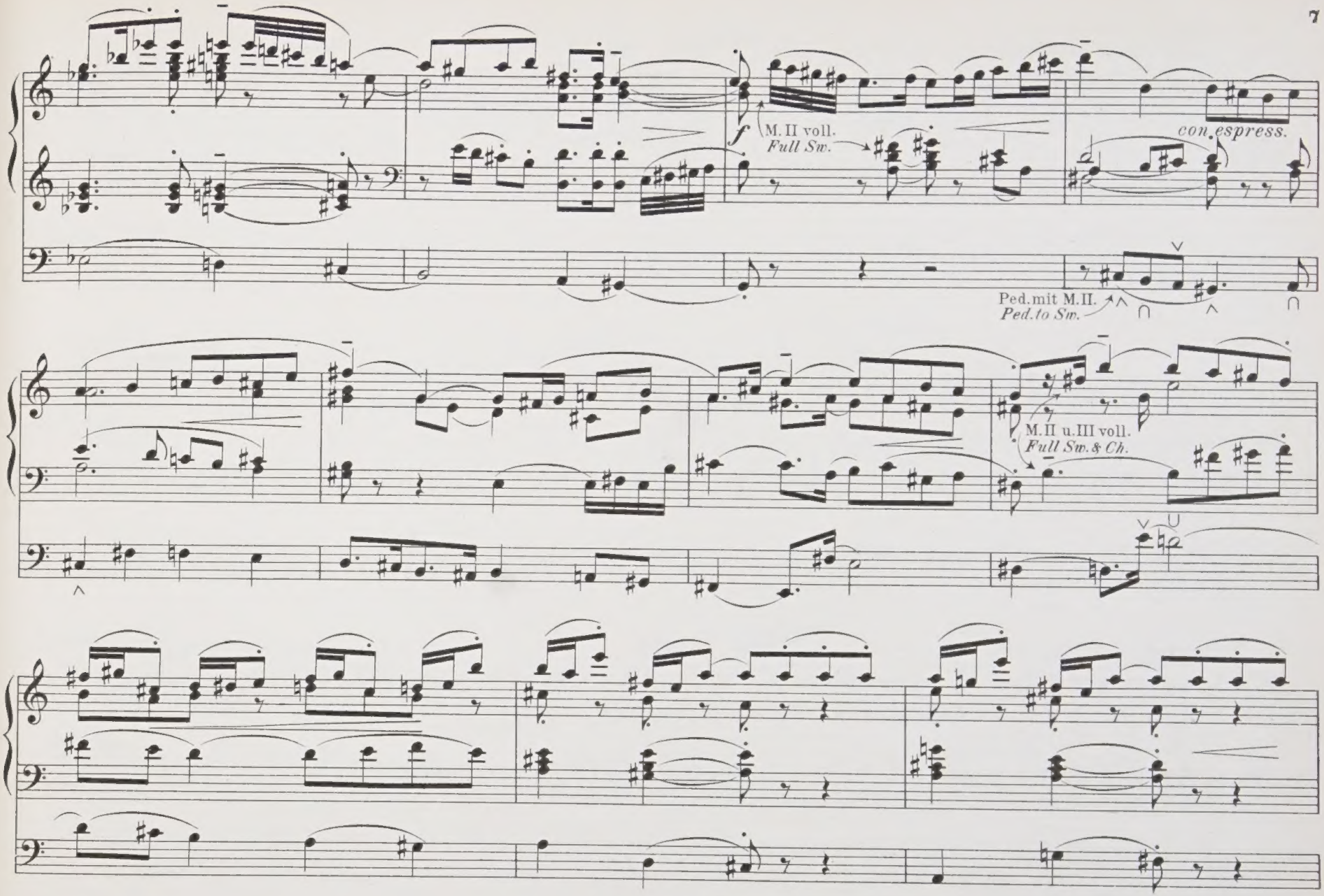

poco cresc.
l.H.
rall.
quieto
mf
M.I Gambe
gek.mit M.II
Gt.Gamba coup.to Sw.
Ped.to Gt.(no Ped.Stops.)
con molt' espress.
cresc.

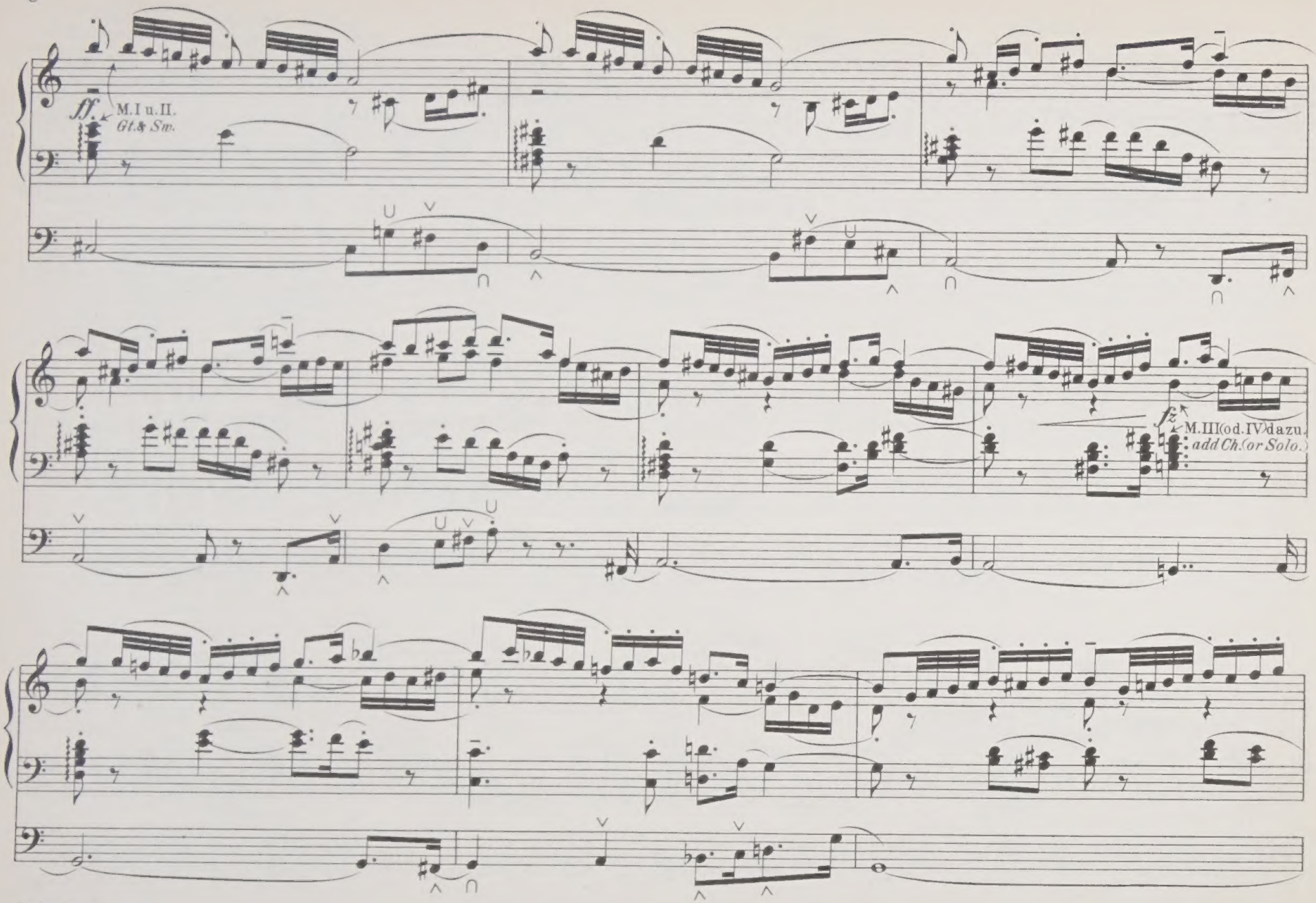

f
p M.II.
Sw.
mf
mf espress.
V'cello 8' dazu.
add 'Cello 8'.
poco marcato
dim.
eguale
espr:
p M.III 8'.
Ch.8'.
V'cello ab,u. Ped.mit M.I ab.
'Cello off & Ped.to Gt.off.
pp
M.II Aeoline allein.
Sw.Aeoline only.
rall.
ppp
lunga
M.II mit Ped.allein, keine Pedalzüge.
Sw. to Ped.only (no Pedal stops.)

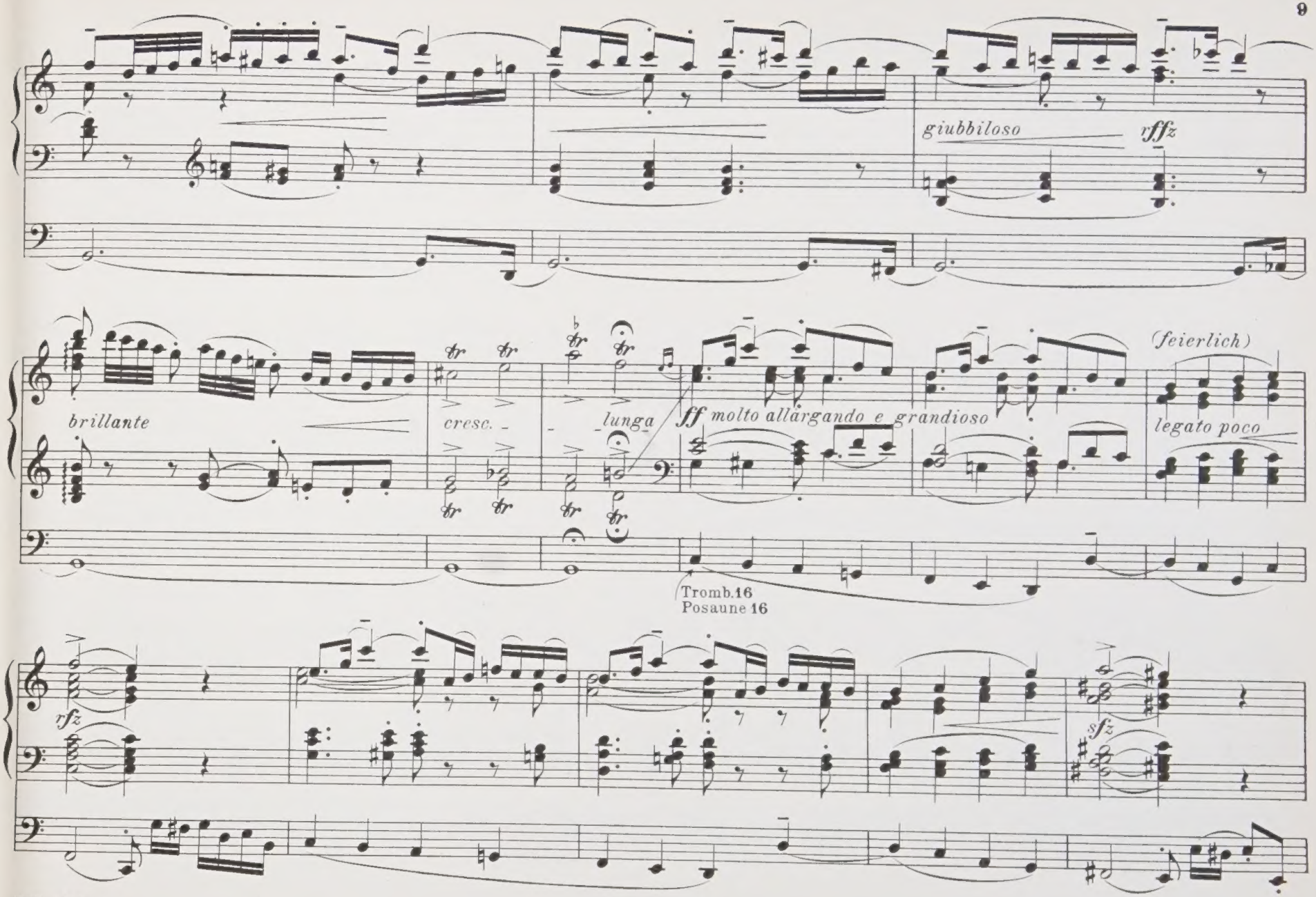
Allegro Maestoso. (♩= 100)

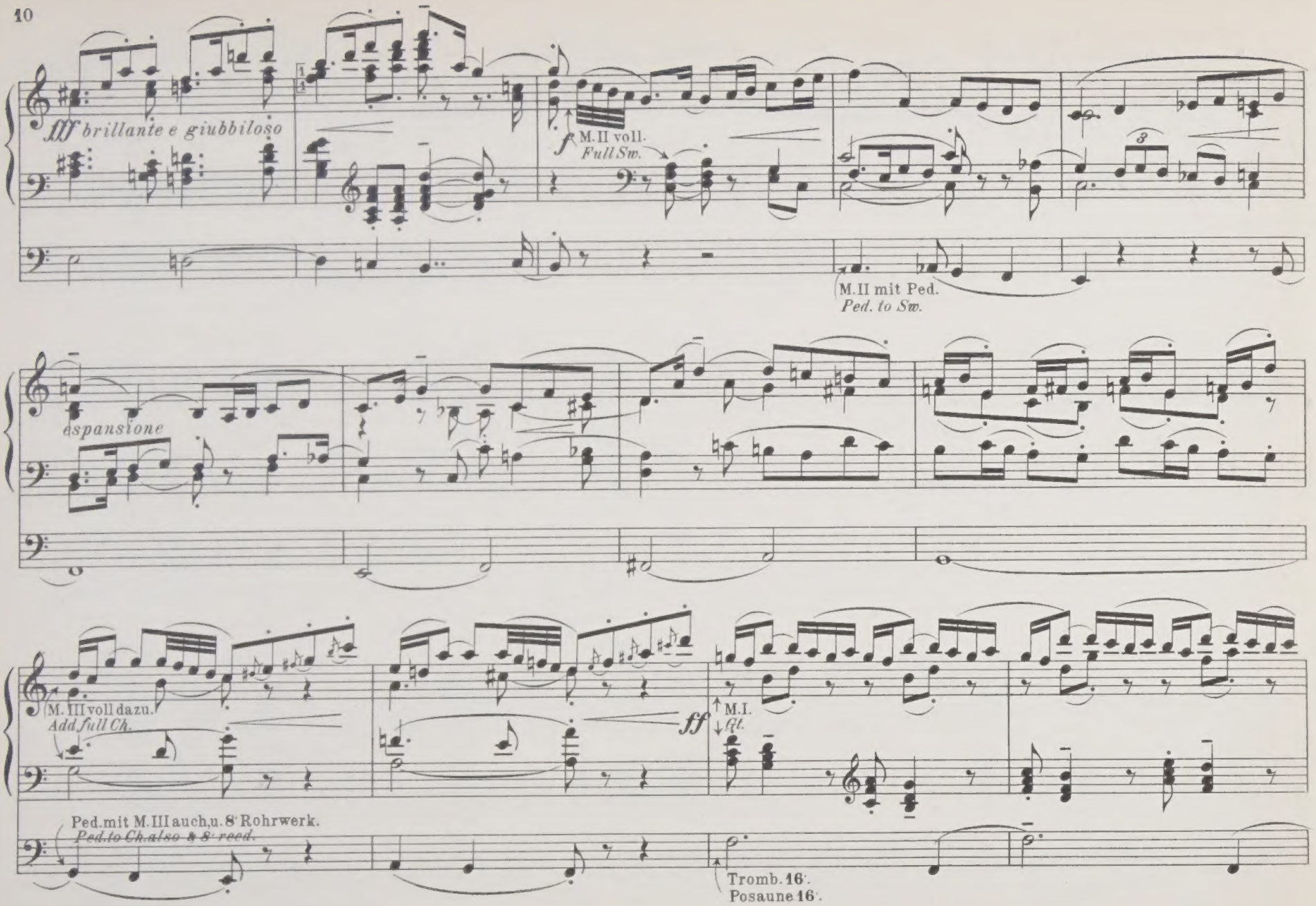
b) Vers 47. Und lobten Gott, etc.
Acts II. *Praising God, etc.*

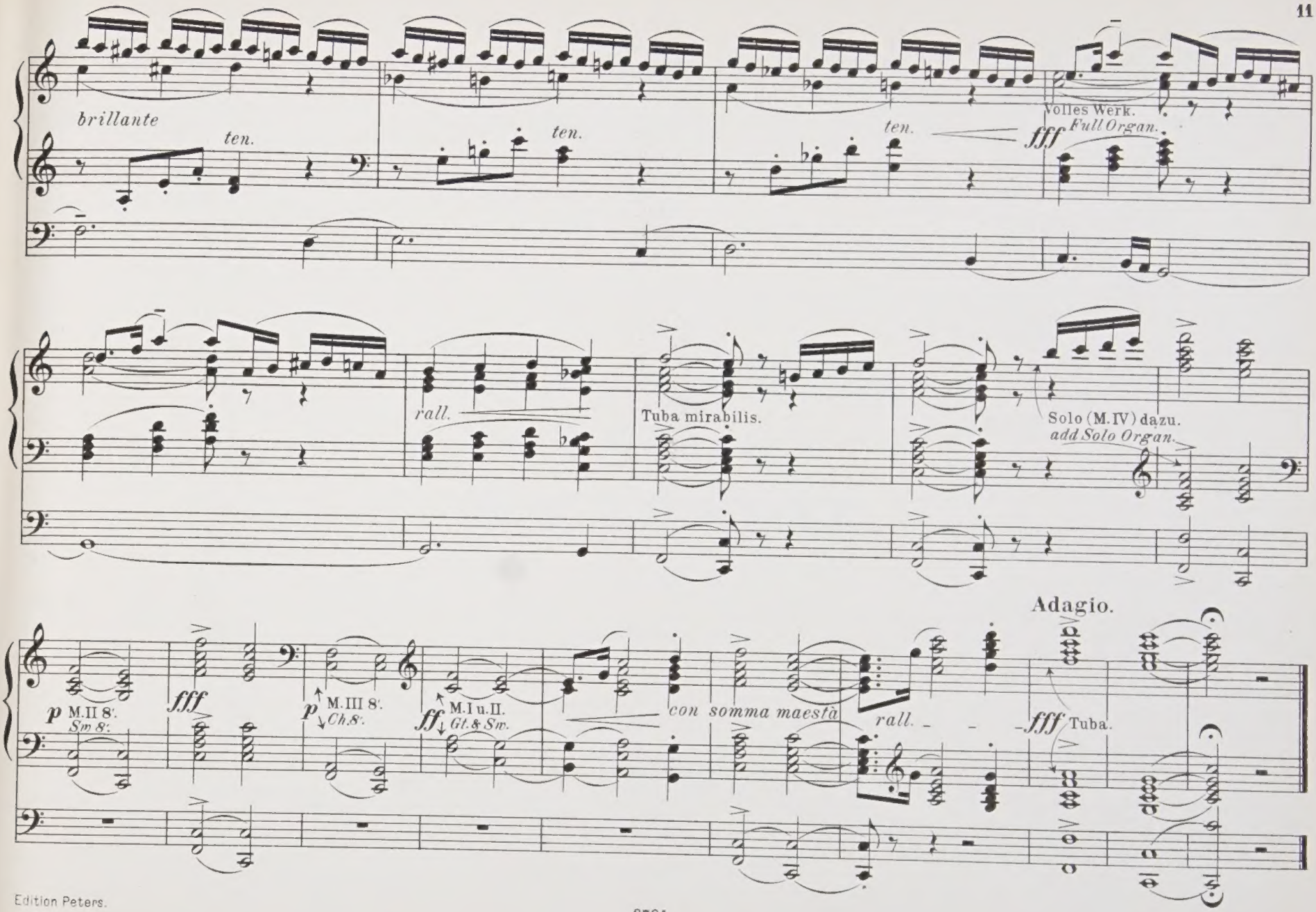



f
M. II voll.
Full Sw.
con espress.
Ped. mit M.II.
Ped. to Sw.
M.II u.III voll.
Full Sw. & Ch.


ff.
M.I u.II.
Gt.& Sw.
fz
M.III(od.IV)dazu,
add Ch.(or Solo.)


giubbiloso
rffz
brillante
cresc.
lunga
ff molto allargando e grandioso
(feierlich)
legato poco
Tromb. 16
Posaune 16
rfz
sfz


fff brillante e giubbiloso
f M.II voll.
Full Sw.
M.II mit Ped.
Ped. to Sw.
espansione
M. III voll dazu.
Add full Ch.
ff
M.I.
Gt.
Ped. mit M.III auch u. 8' Rohrwerk.
Ped. to Ch. also 8' reed.
Tromb. 16'.
Posaune 16'.


brillante
ten.
ten.
ten.
Volles Werk.
Full Organ.
fff
rall.
Tuba mirabilis.
Solo (M.IV) dazu.
add Solo Organ.
Adagio.
p M.II 8'.
Sw.8'.
fff
p M.III 8'.
Ch.8'.
ff M.I u.II.
Gt.& Sw.
con somma maestà
rall.
fff Tuba.

Herrn Dr Otto Goldschmidt.

Sechs kurze melodische Stücke

für die Orgel

von

H. W. NICHOLL

OP. 37.

HEFT I.

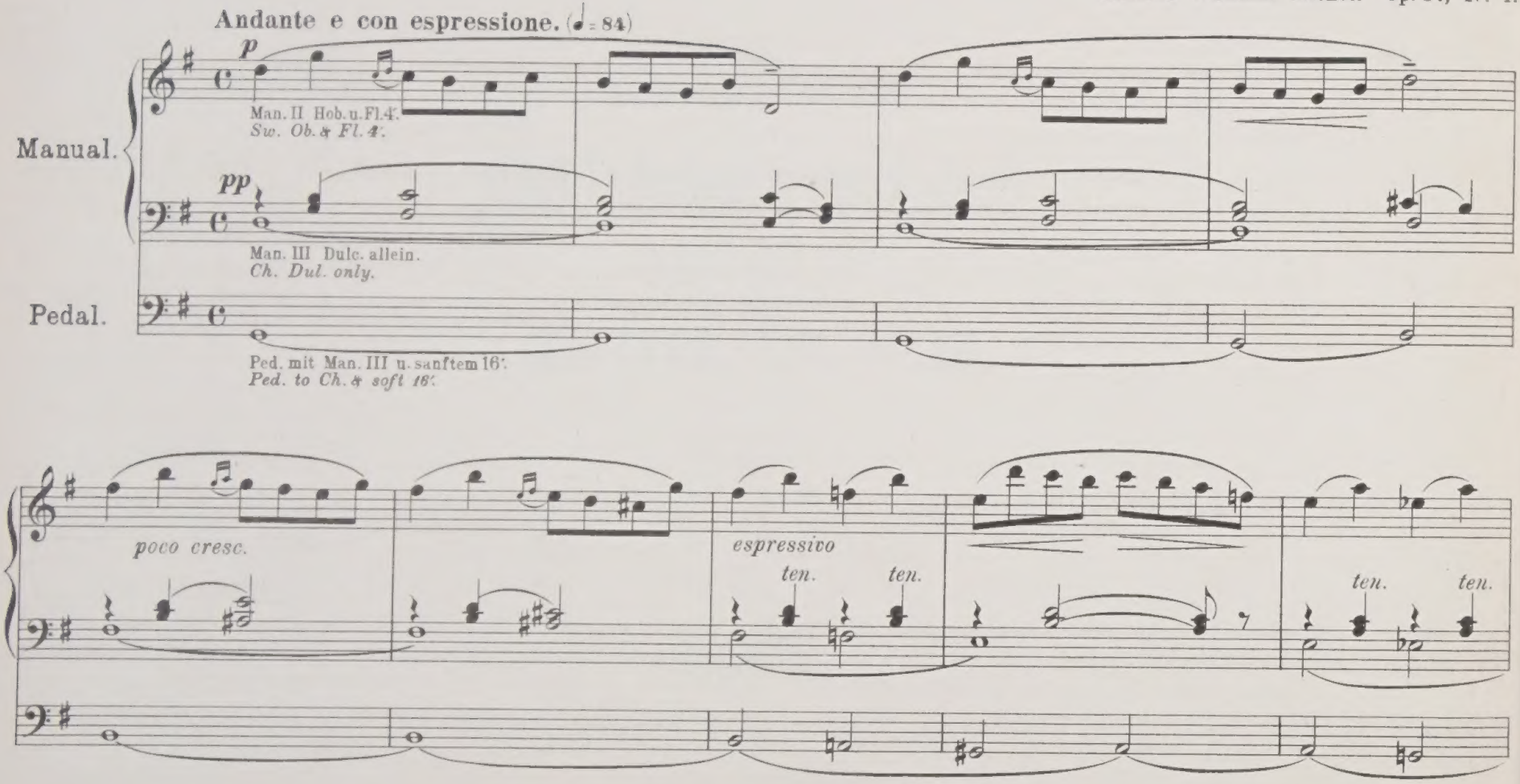
Eigenthum des Verlegers.

8654 a

LEIPZIG
C. F. PETERS.

Berceuse.

Horace Wadham Nicholl Op. 37, № 1.



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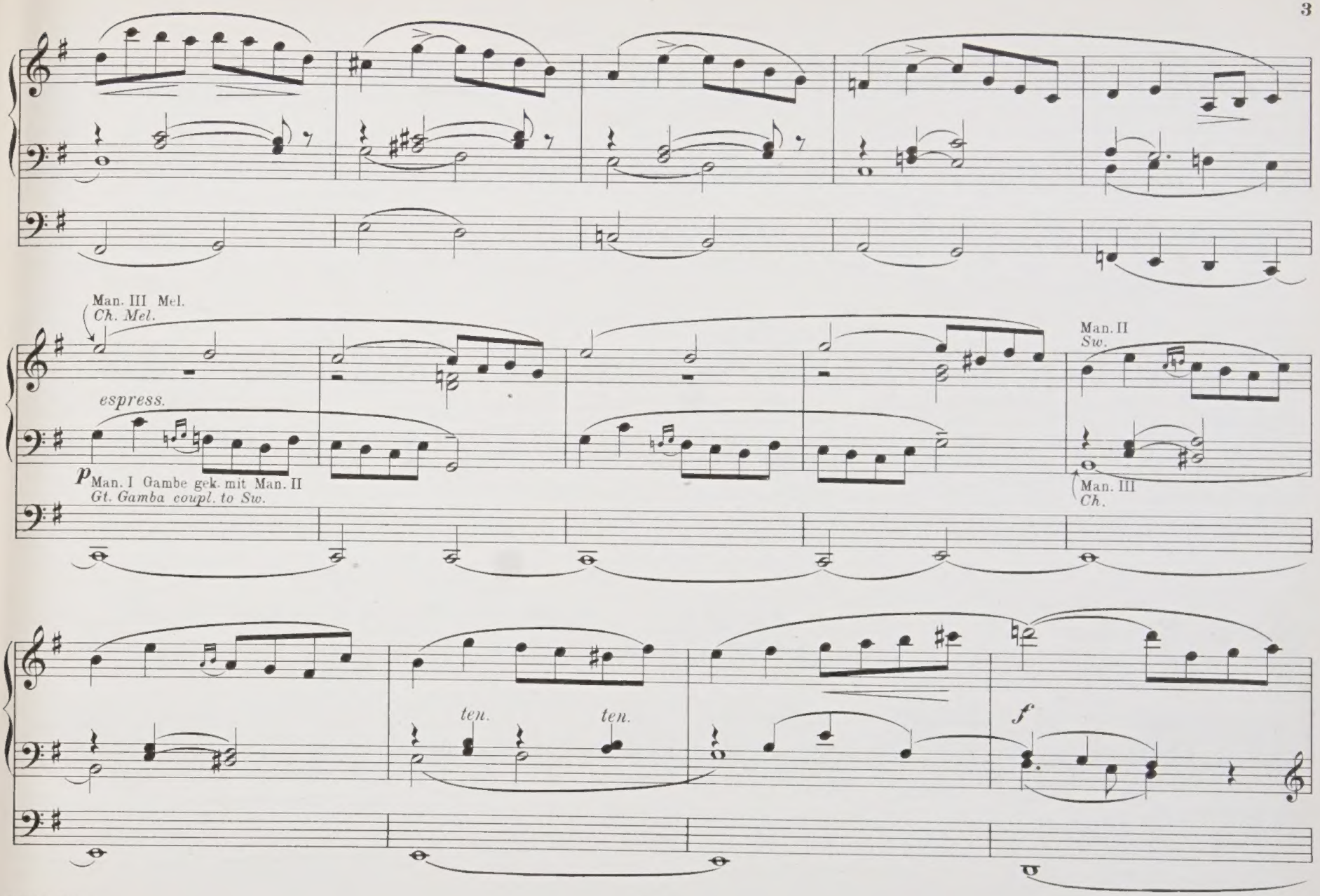
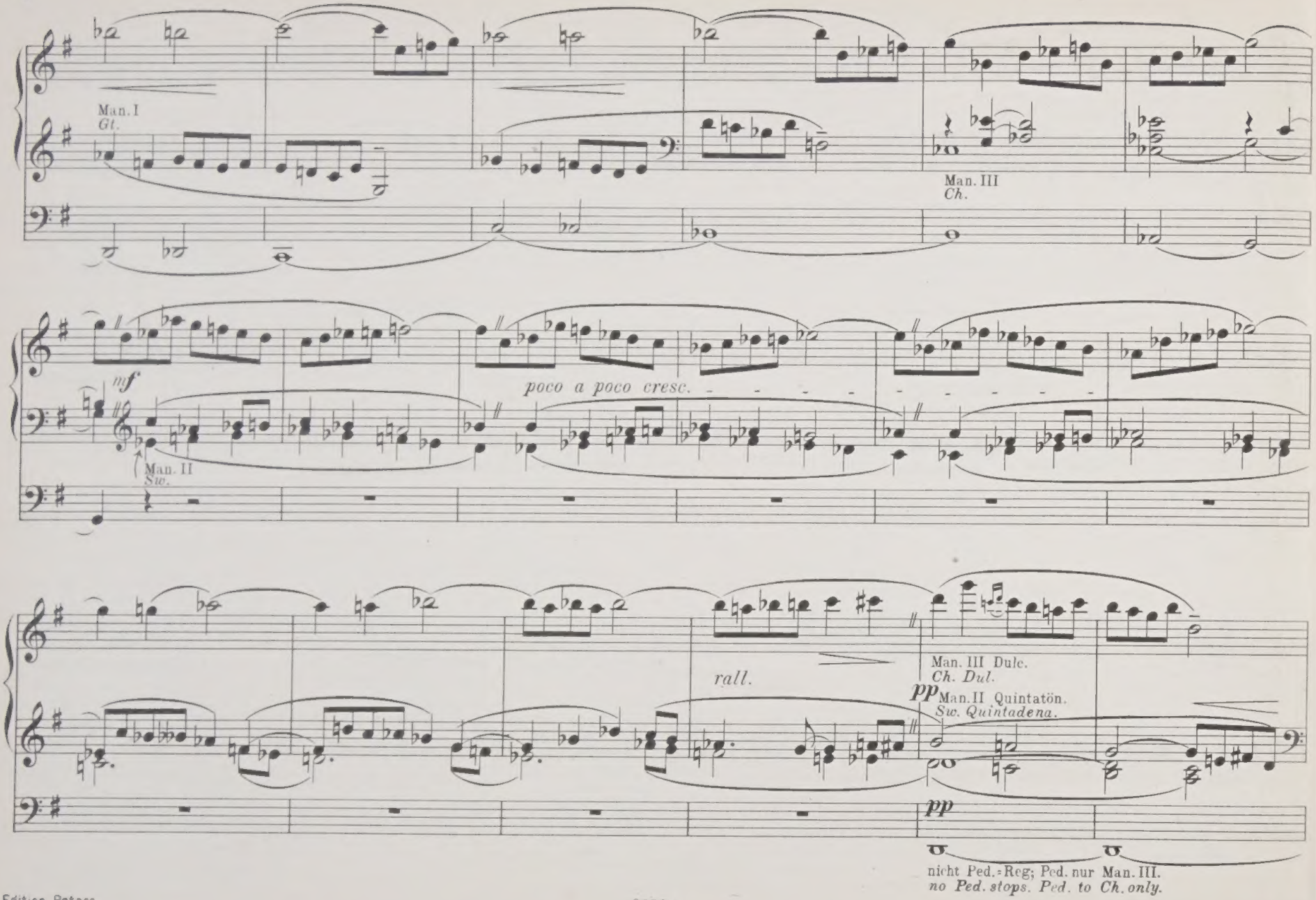
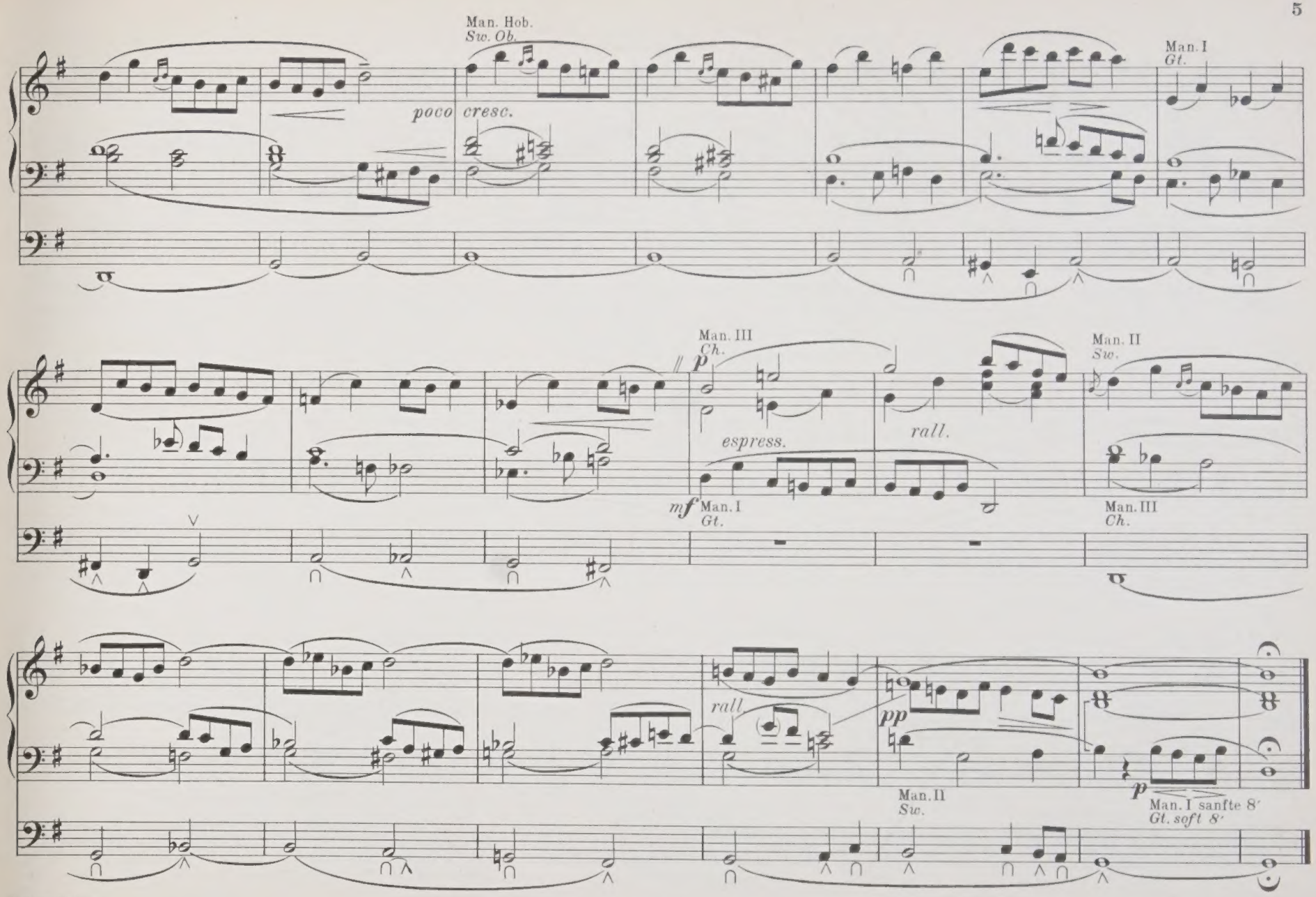
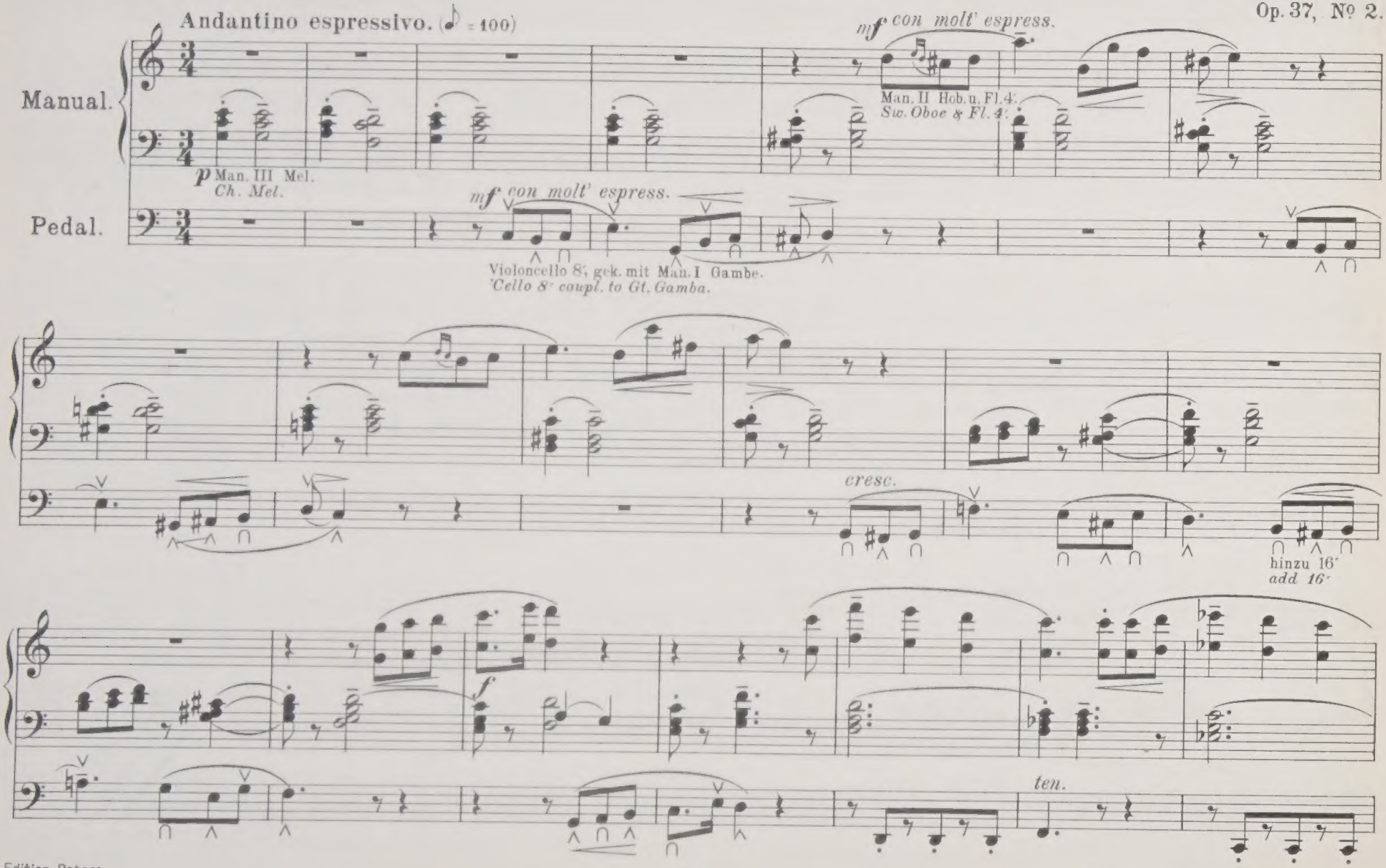

Man. III Mel.
Ch. Mel.
espress.
p
Man. I Gambe gek. mit Man. II
Gt. Gamba coupl. to Sw.
Man. II
Sw.
Man. III
Ch.
ten.
ten.
f


Man. I
Gt.
Man. III
Ch.
mf
poco a poco cresc.
Man. II
Sw.
rall.
Man. III Dulc.
Ch. Dul.
pp
Man. II Quintatön.
Sw. Quintadena.
pp
nicht Ped.-Reg; Ped. nur Man. III.
no Ped. stops. Ped. to Ch. only.


Man. Hob.
Sw. Ob.
poco cresc.
Man. I
Gt.
Man. III
Ch.
p
espress.
rall.
Man. II
Sw.
mf
Man. I
Gt.
Man. III
Ch.
rall.
pp
Man. II
Sw.
p
Man. I sanfte 8′
Gt. soft 8′

Duett.

Op. 37, № 2.



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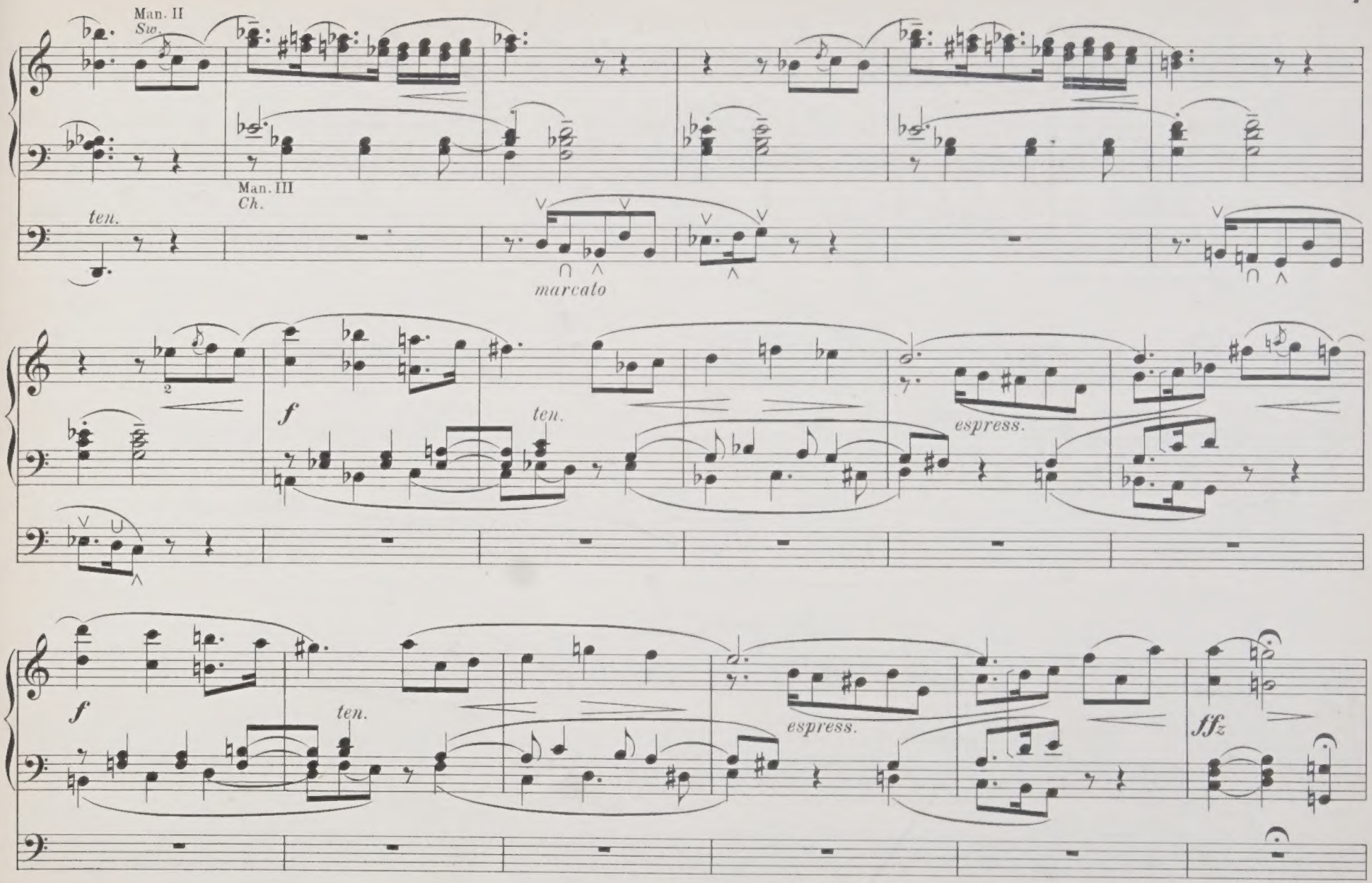
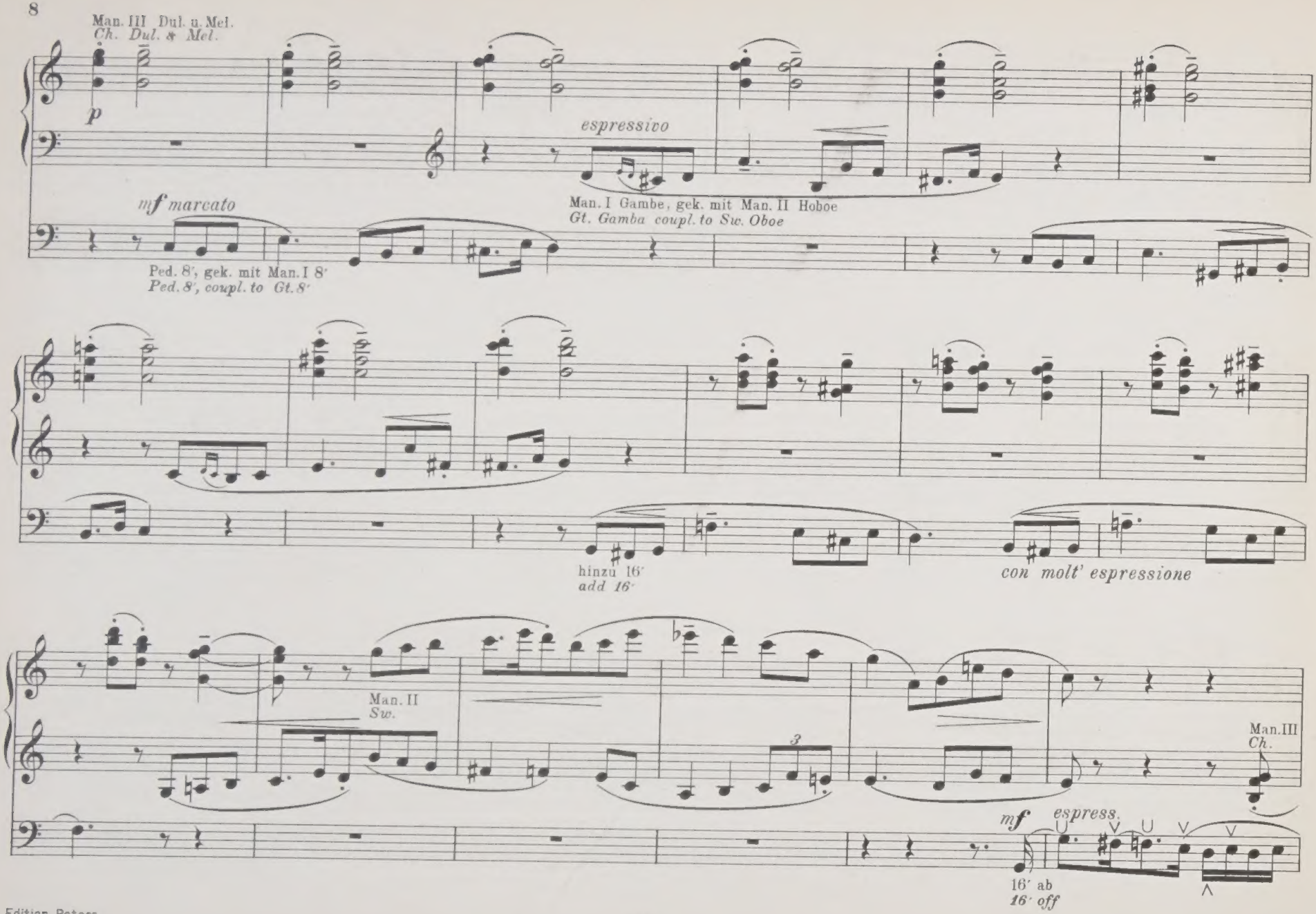
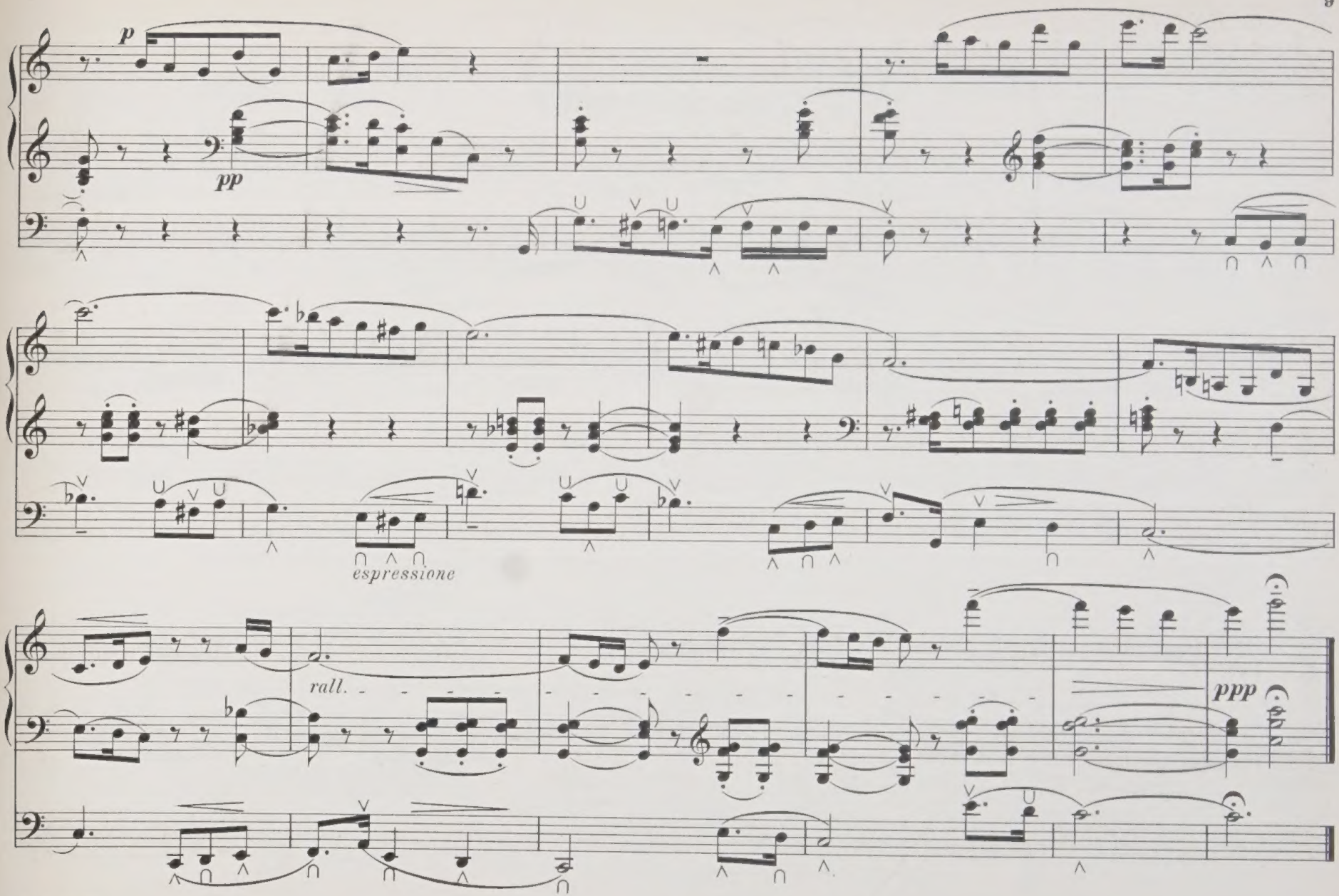
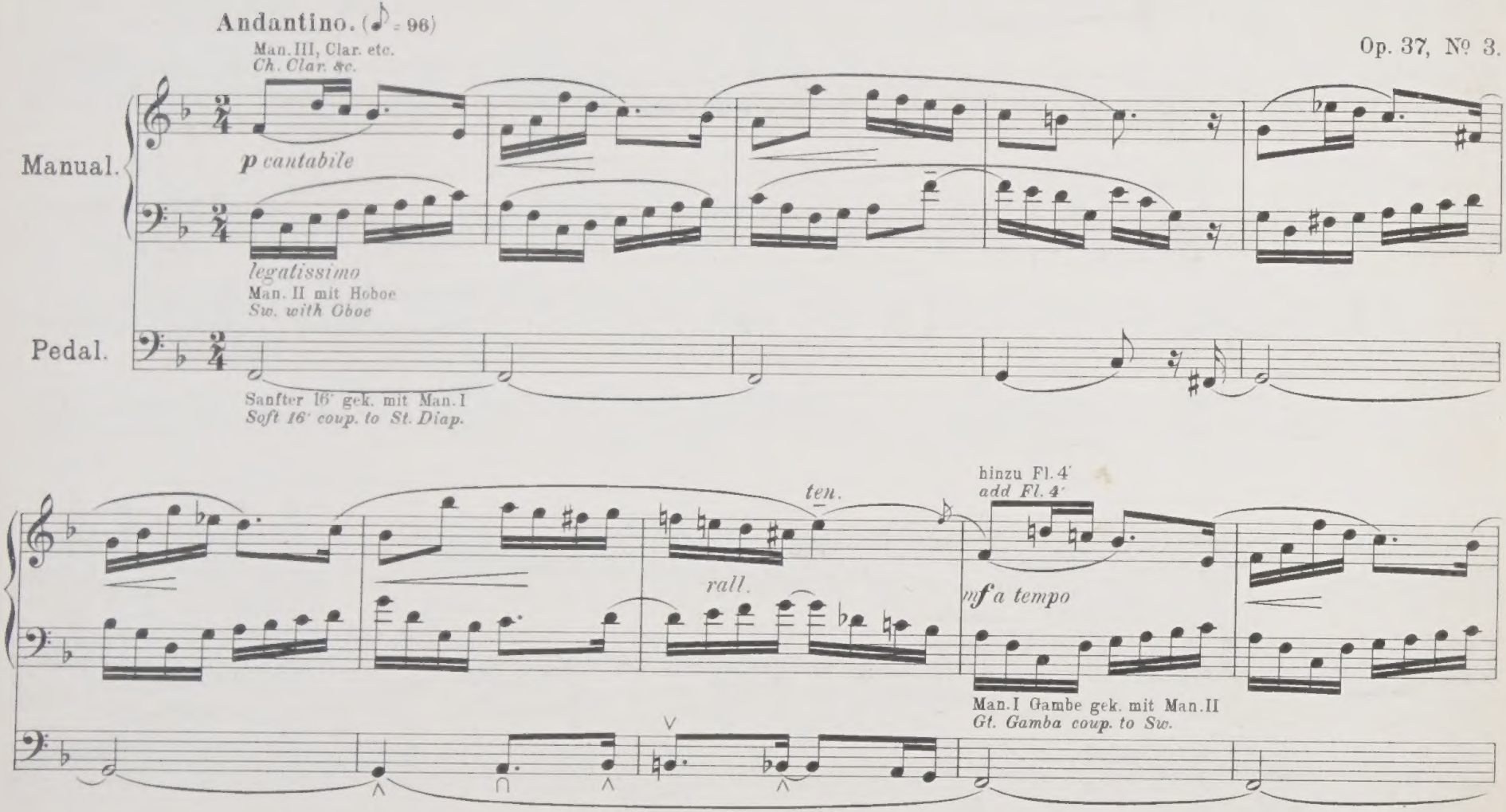

Man. II
Sw.
Man. III
Ch.
ten.
marcato
f
ten.
espress.
f
ten.
espress.
fffz


Man. III Dul. u. Mel.
Ch. Dul. & Mel.
p
espressivo
Man. I Gambe, gek. mit Man. II Hoboe
Gt. Gamba coupl. to Sw. Oboe
mf marcato
Ped. 8', gek. mit Man. I 8'
Ped. 8', coupl. to Gt. 8'
hinzu 16'
add 16'
con molt' espressione
Man. II
Sw.
3
Man. III
Ch.
mf
espress.
16' ab
16' off


p
pp
espressione
rall.
ppp

Trio mélodique.



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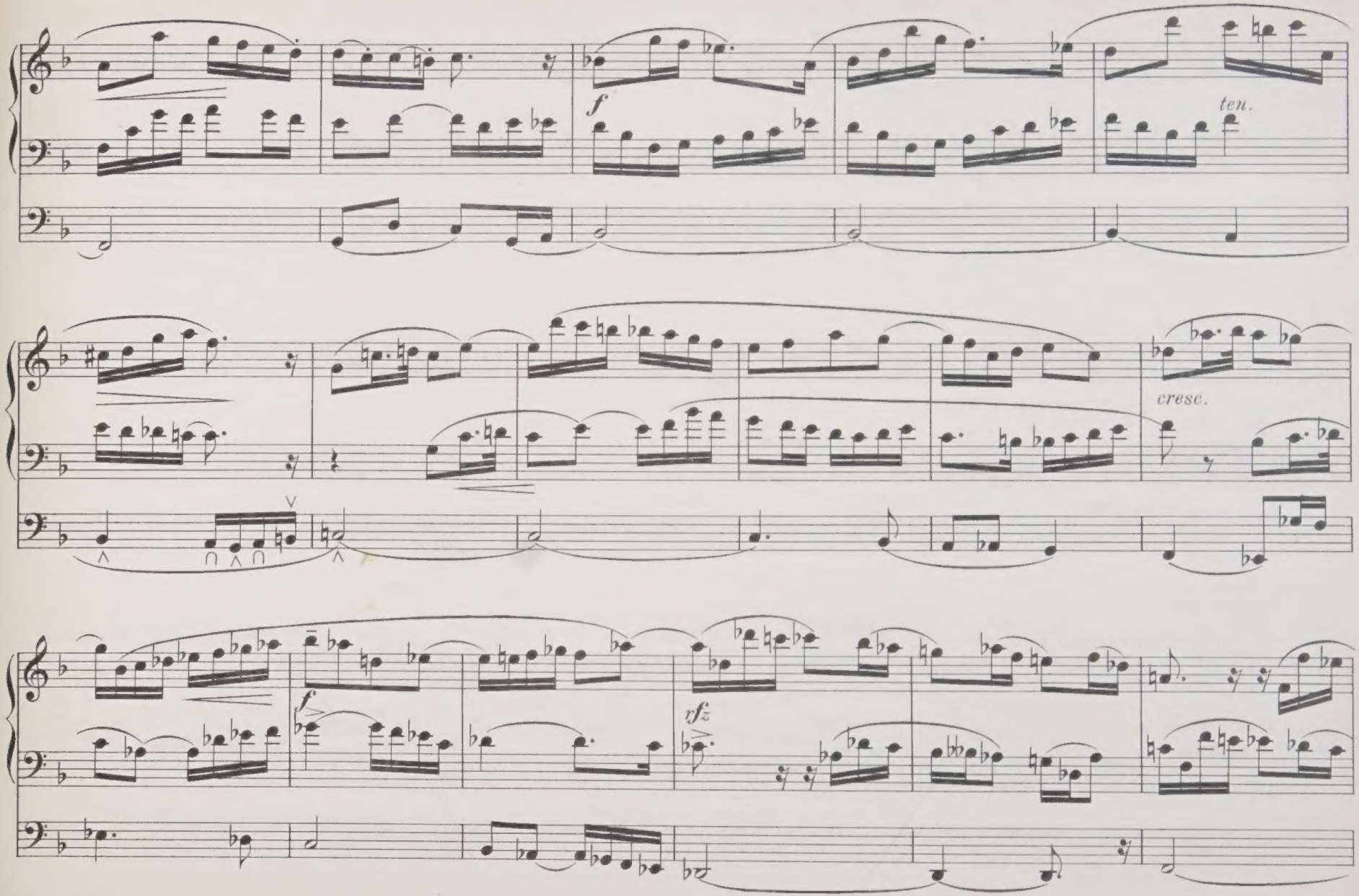
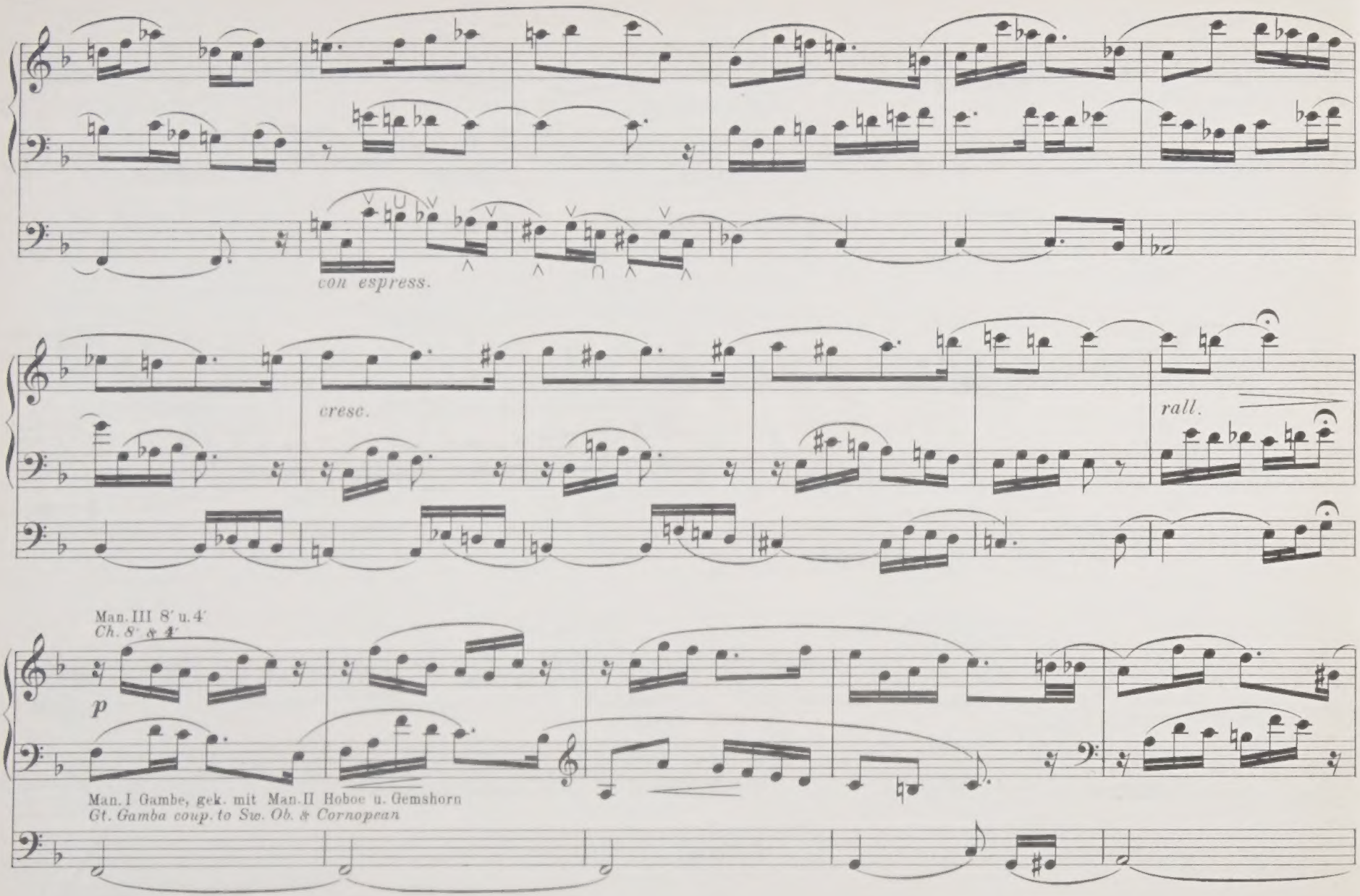
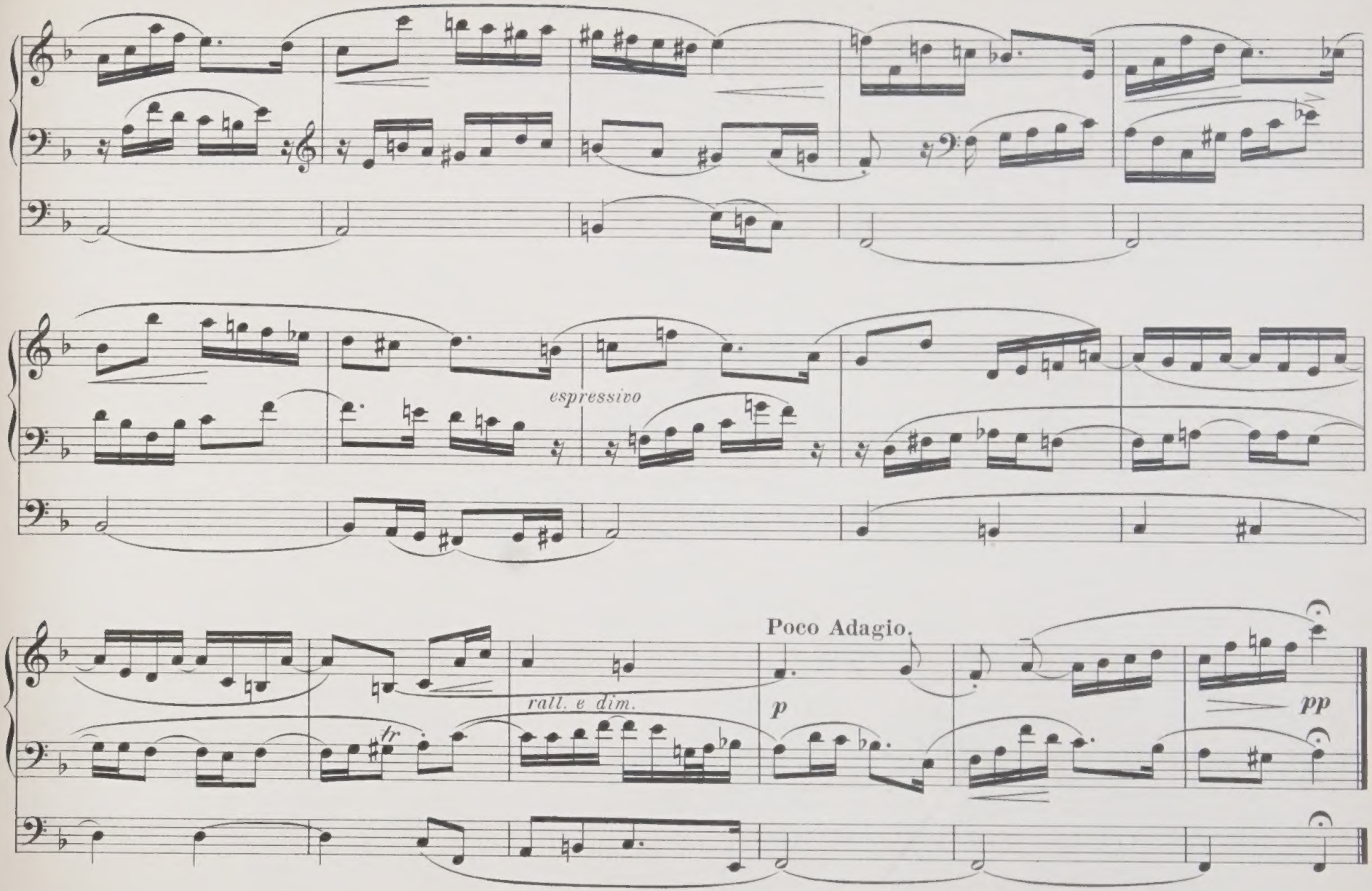
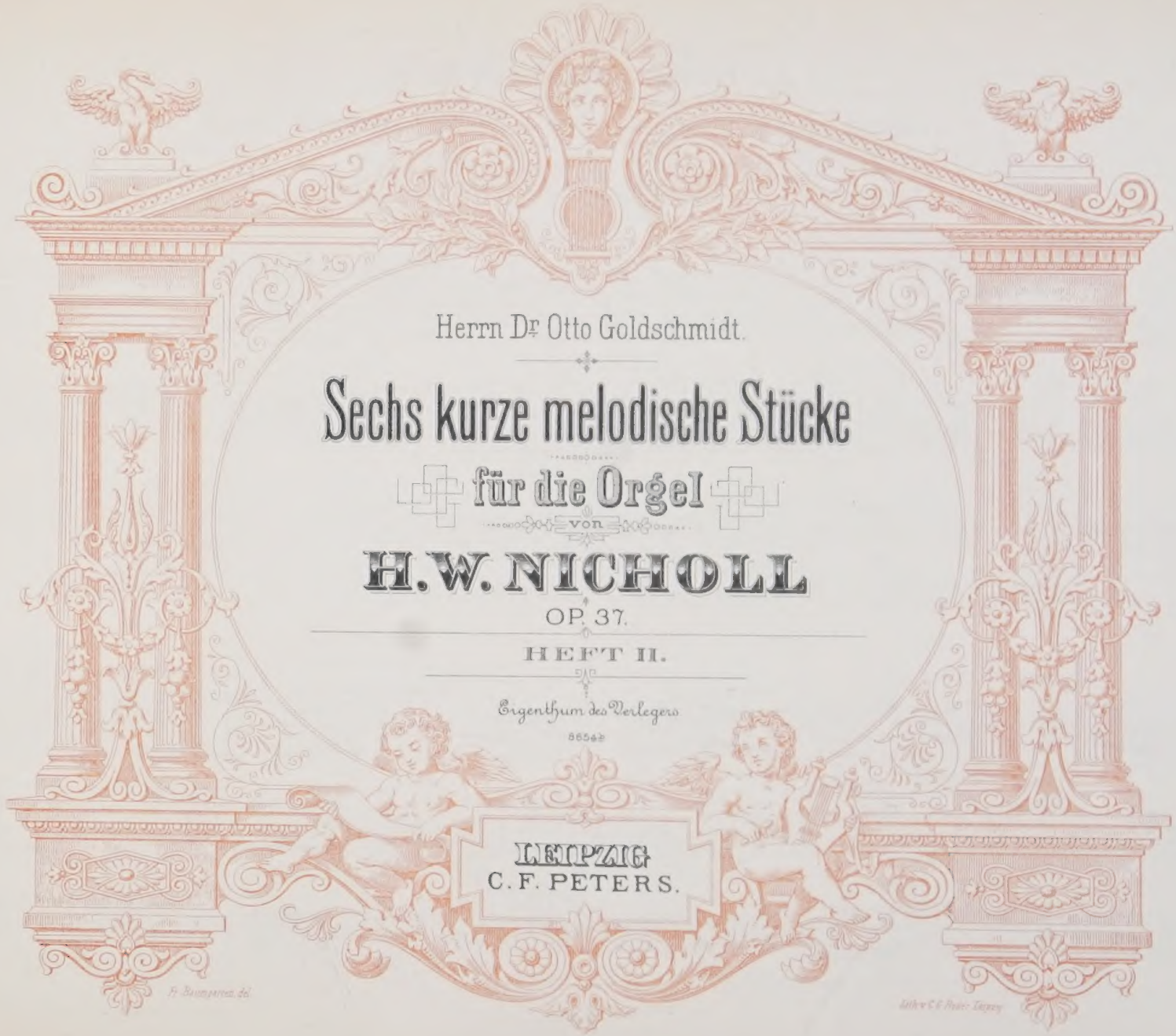

f
ten.
cresc.
f
rfz


con espress.
cresc.
rall.
Man. III 8′ u. 4′
Ch. 8′ & 4′
p
Man. I Gambe, gek. mit Man. II Hoboe u. Gemshorn
Gt. Gamba coup. to Sw. Ob. & Cornopean


espressivo
Poco Adagio.
rall. e dim.
tr
p
pp



Herrn Dr Otto Goldschmidt.

Sechs kurze melodische Stücke

für die Orgel

von

H. W. NICHOLL

OP. 37.

HEFT II.

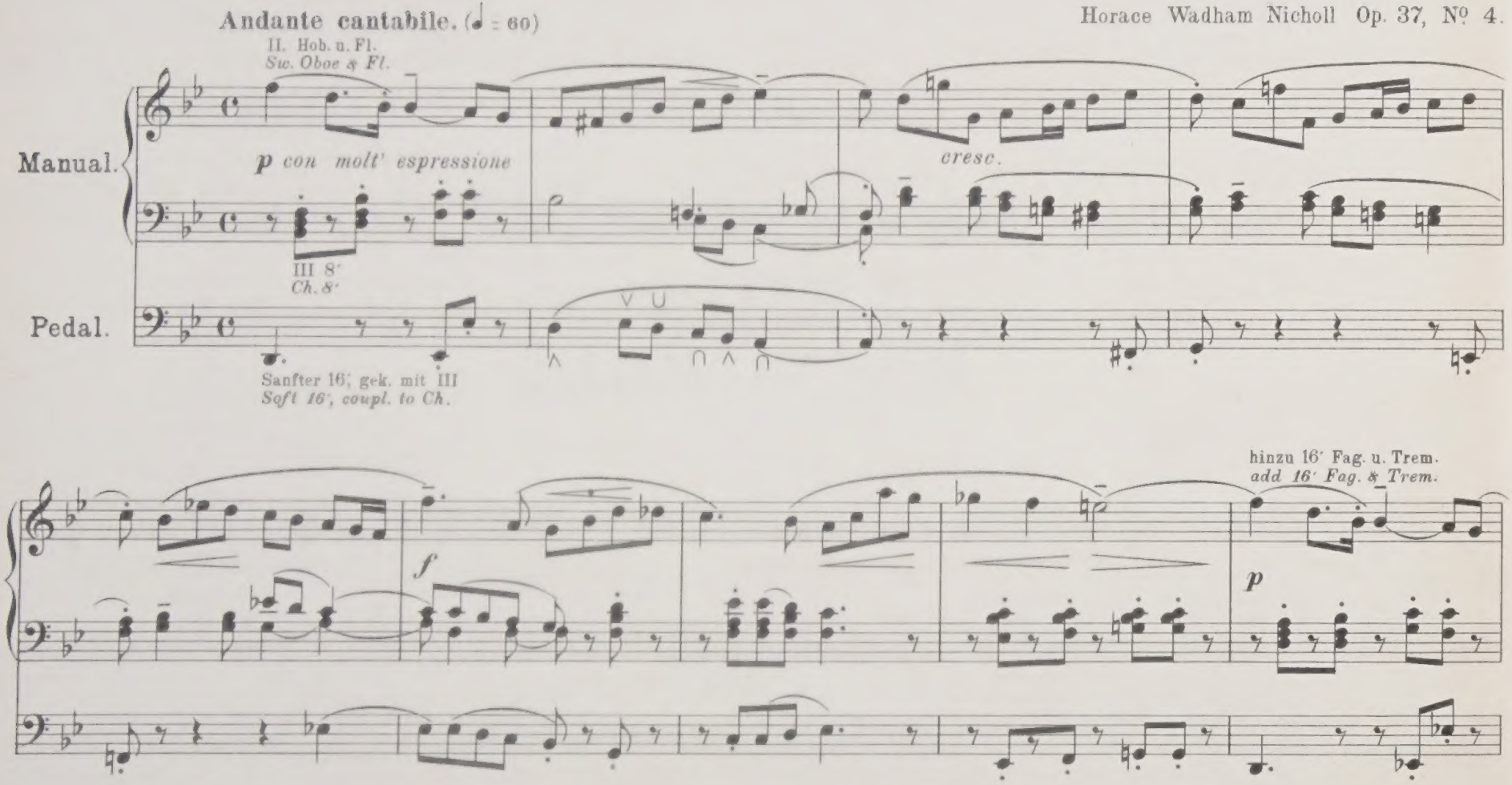
Eigenthum des Verlegers

8656 2

LEIPZIG
C. F. PETERS.

Lied ohne Worte.

Chant sans paroles. — Song without words.



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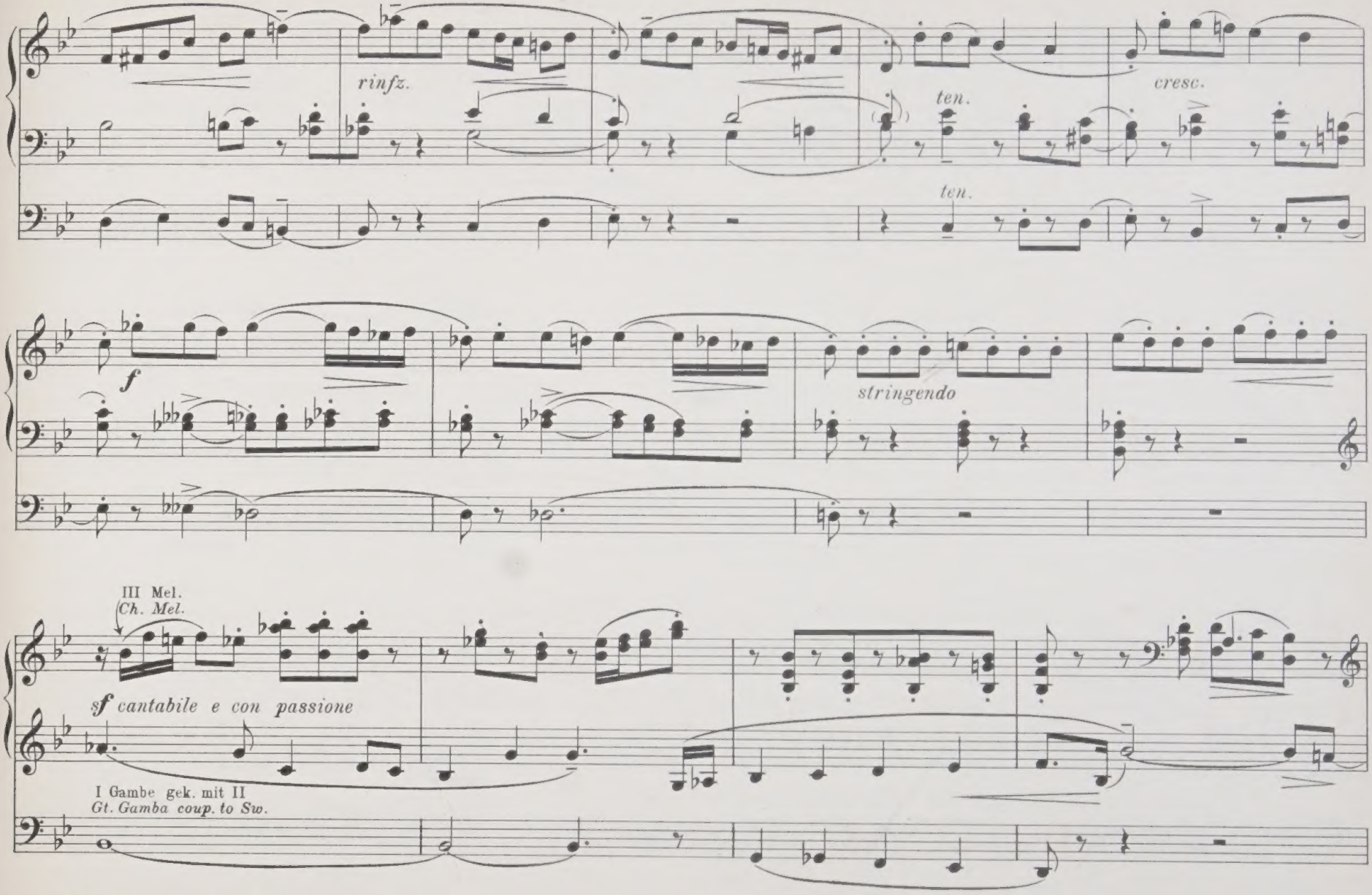
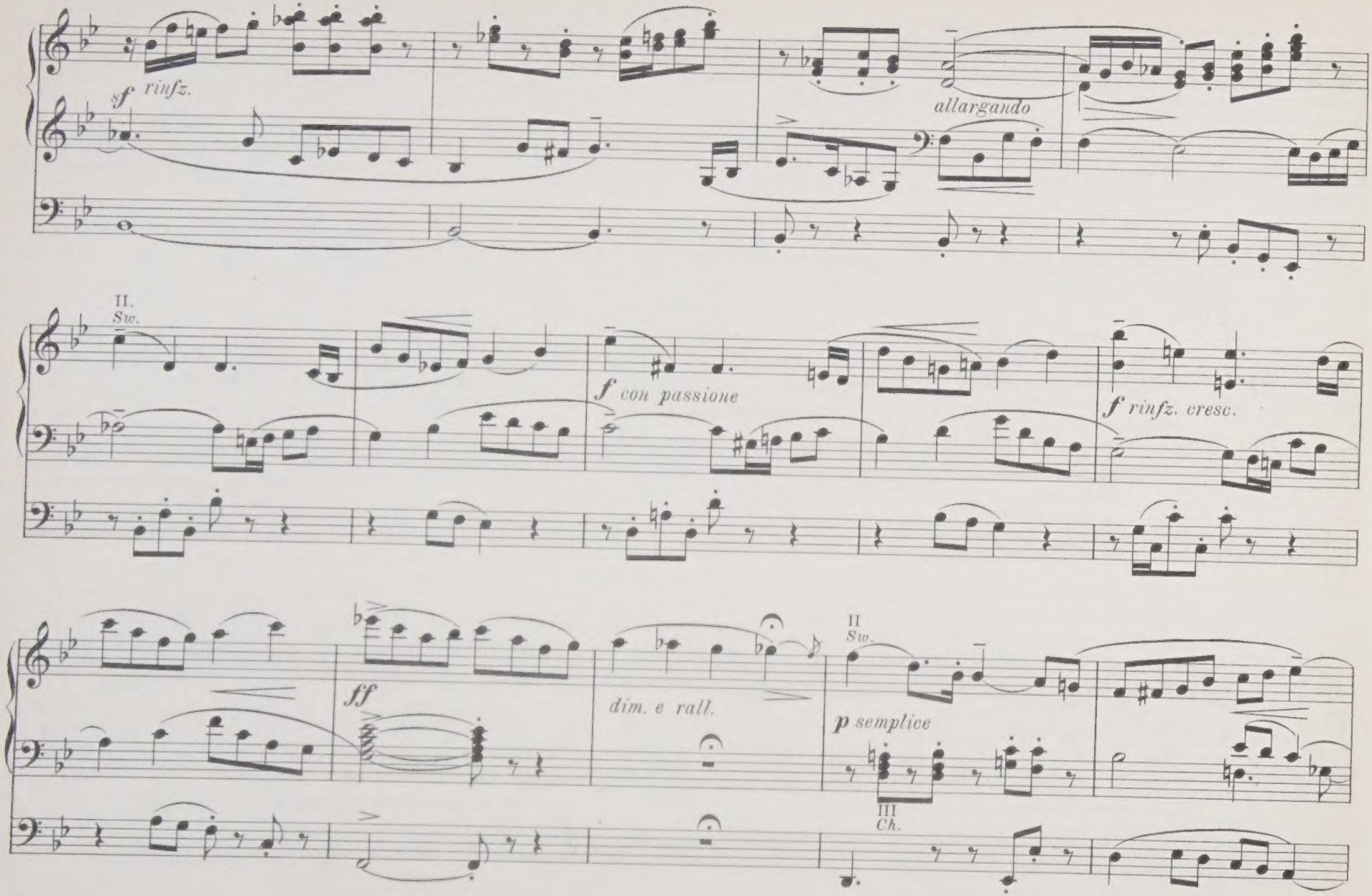
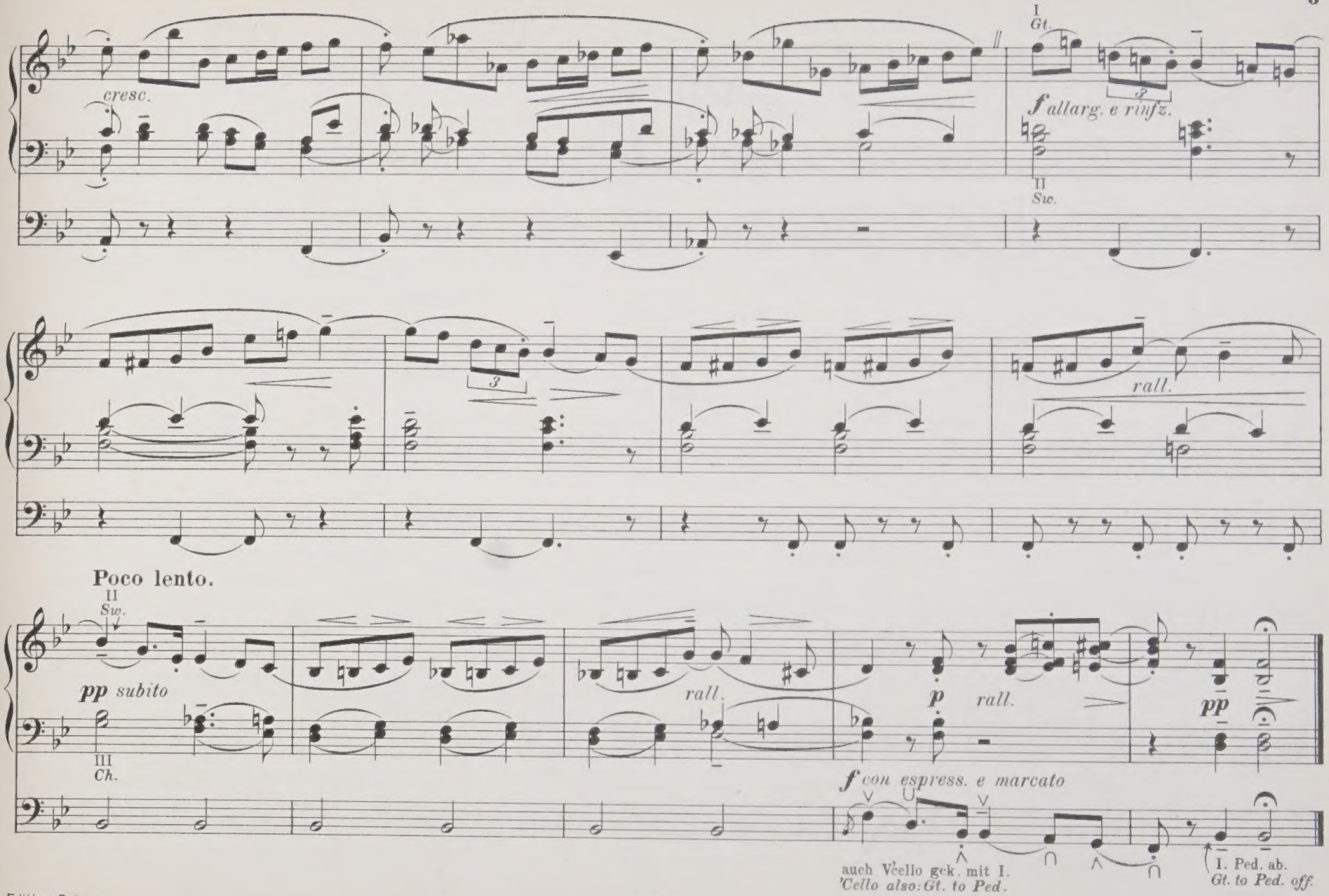
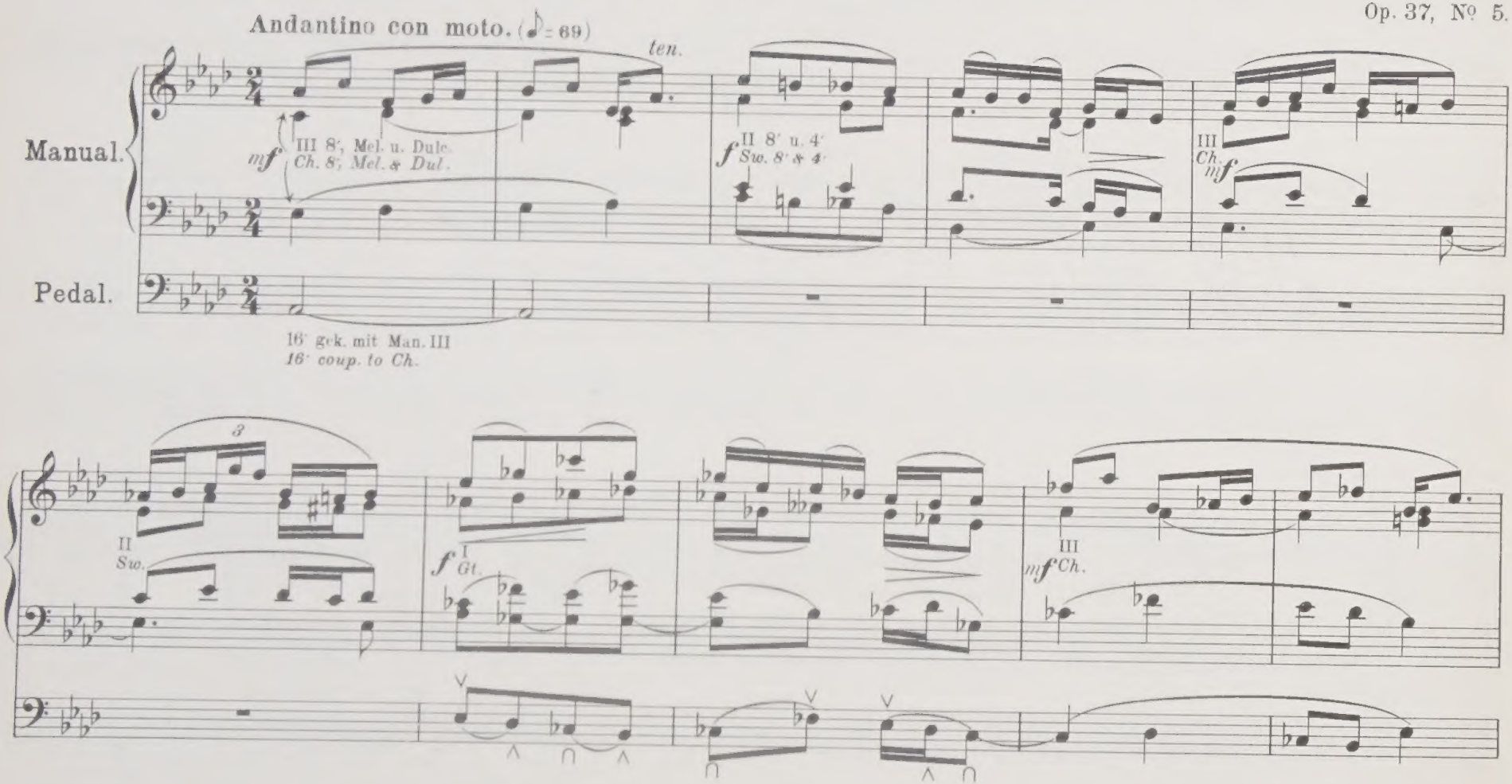

rinfz.
ten.
cresc.
ten.
f
stringendo
III Mel.
Ch. Mel.
sf cantabile e con passione
I Gambe gek. mit II
Gt. Gamba coup. to Sw.


sf rinfz.
allargando
II.
Sw.
f con passione
f rinfz. cresc.
ff
dim. e rall.
II
Sw.
p semplice
III
Ch.


I
Gt.
cresc.
f allarg. e rinfz.
II
Sw.
3
rall.
Poco lento.
II
Sw.
pp subito
III
Ch.
rall.
p
rall.
pp
f con espress. e marcato
auch Vcello gek. mit I.
'Cello also: Gt. to Ped.
I. Ped. ab.
Gt. to Ped. off.

Romance.

Op. 37, № 5.



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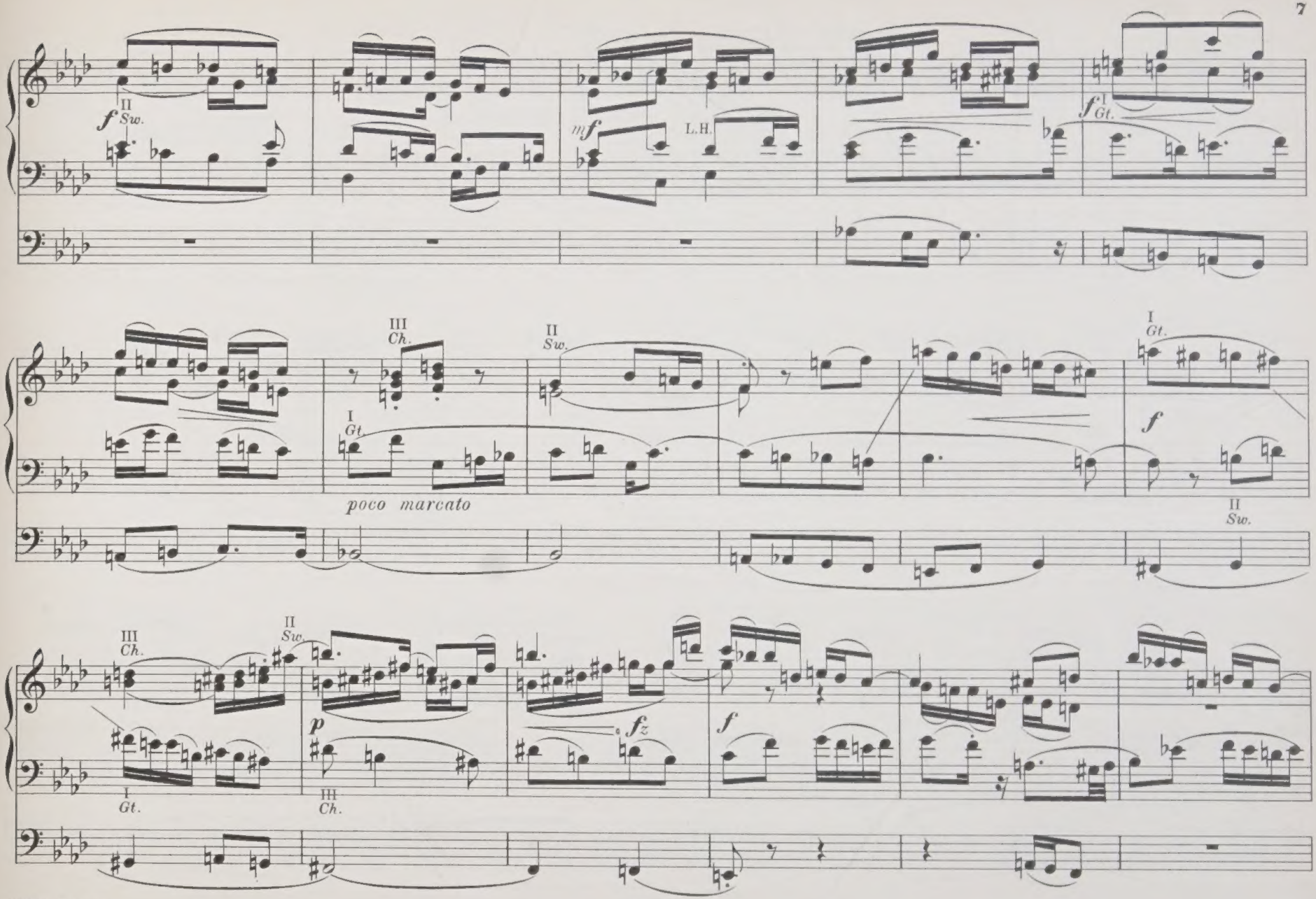
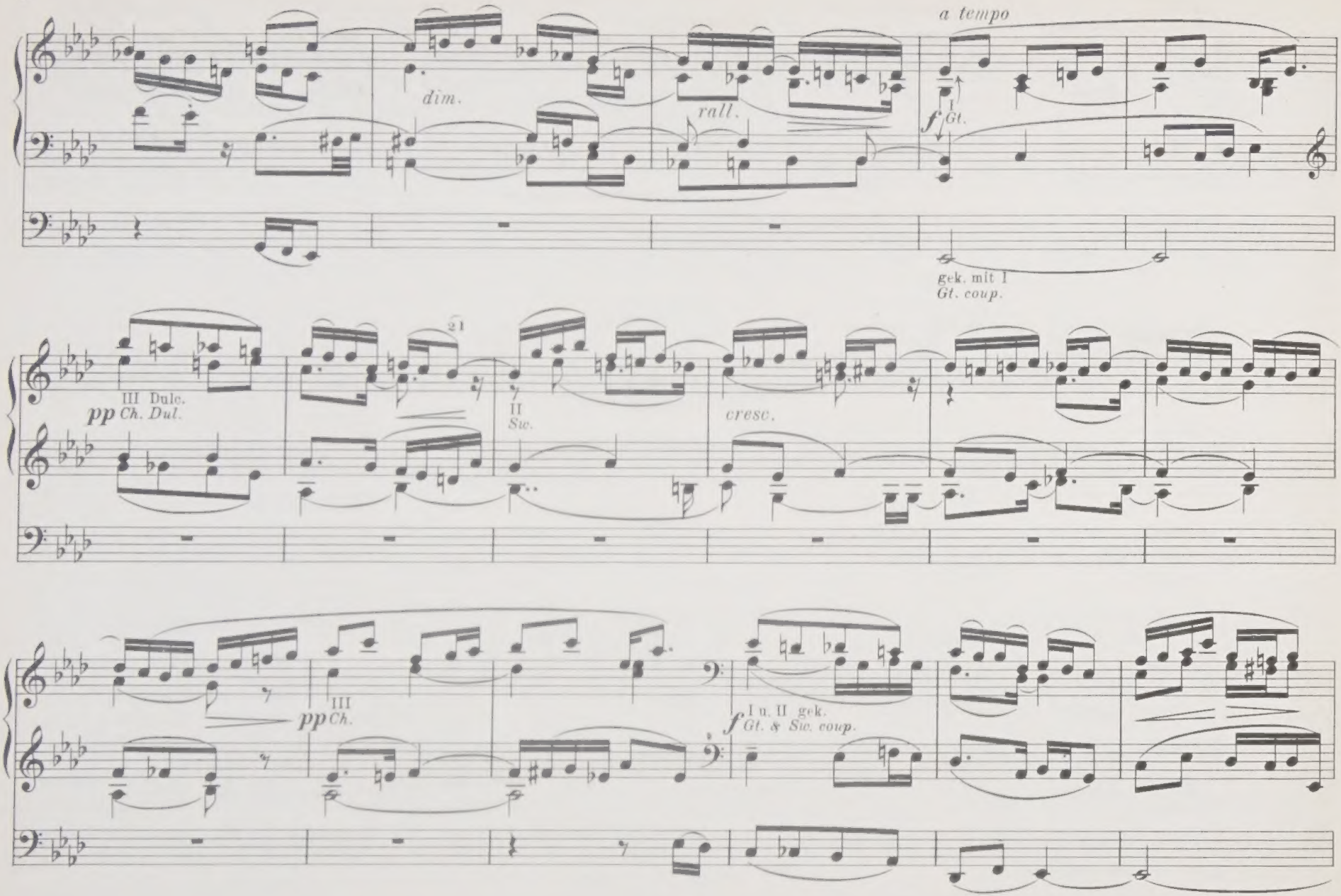
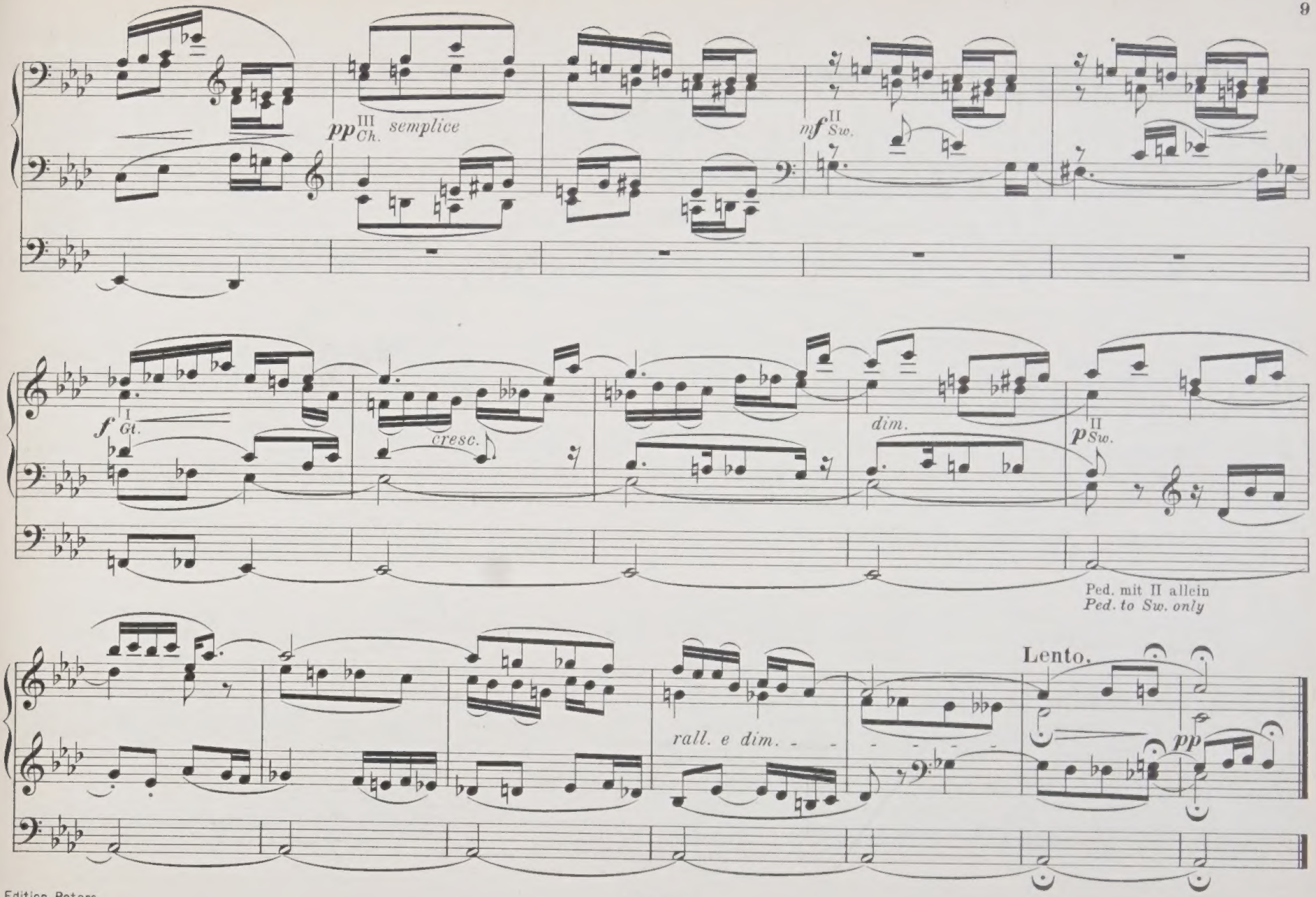

II
Sw.
L.H.
I
Gt.
III
Ch.
poco marcato

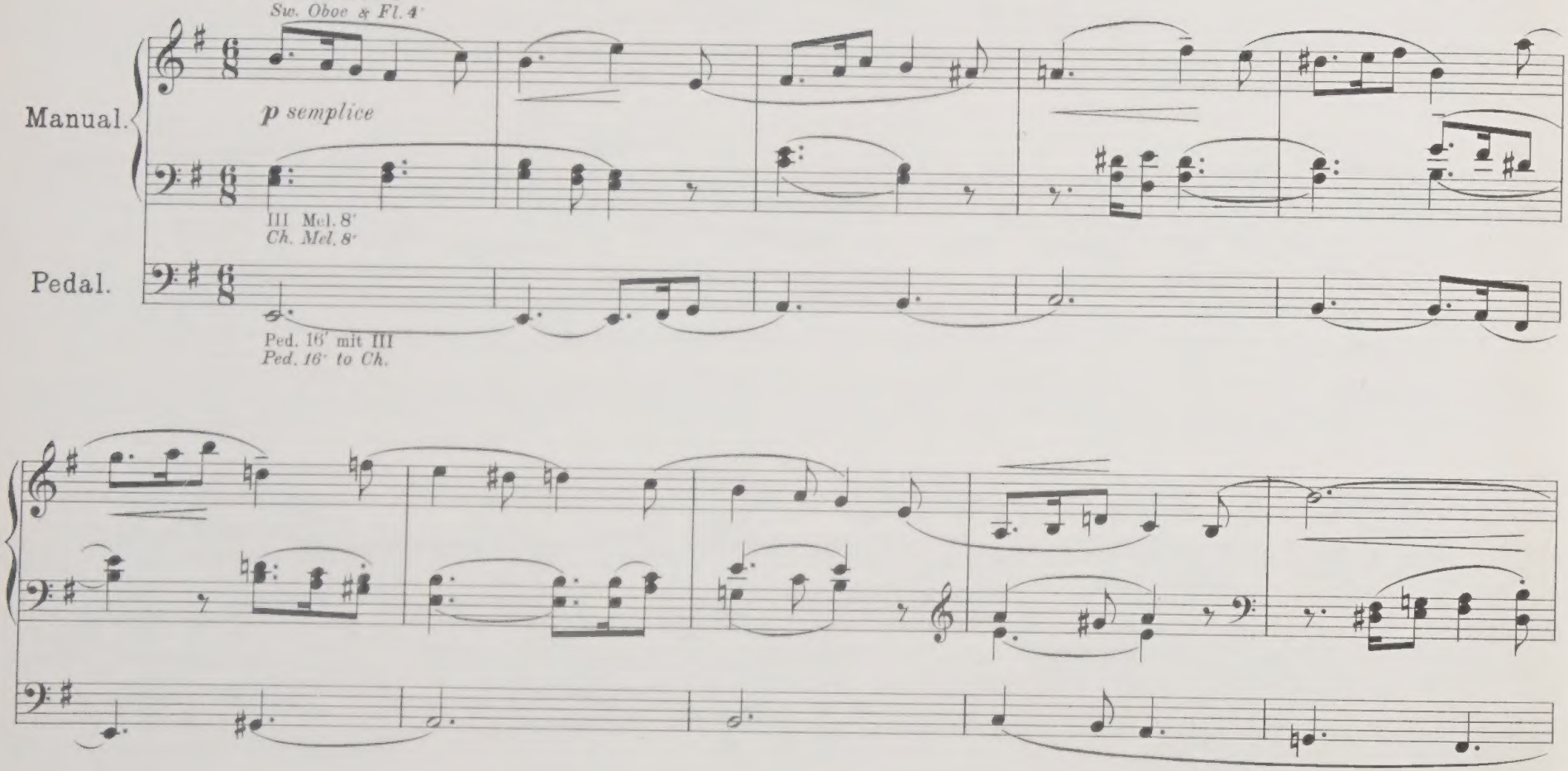

a tempo
dim.
rall.
I
f Gt.
gek. mit I
Gt. coup.
21
III Dulc.
pp Ch. Dul.
II
Sw.
cresc.
III
pp Ch.
I u. II gek.
f Gt. & Sw. coup.


pp III Ch. semplice
mf II Sw.
f I Gt.
cresc.
dim.
p II Sw.
Ped. mit II allein
Ped. to Sw. only
rall. e dim.
Lento.
pp

Pastorale.

Moderato e con espressione. (♪ = 120)

Op. 37, № 6.



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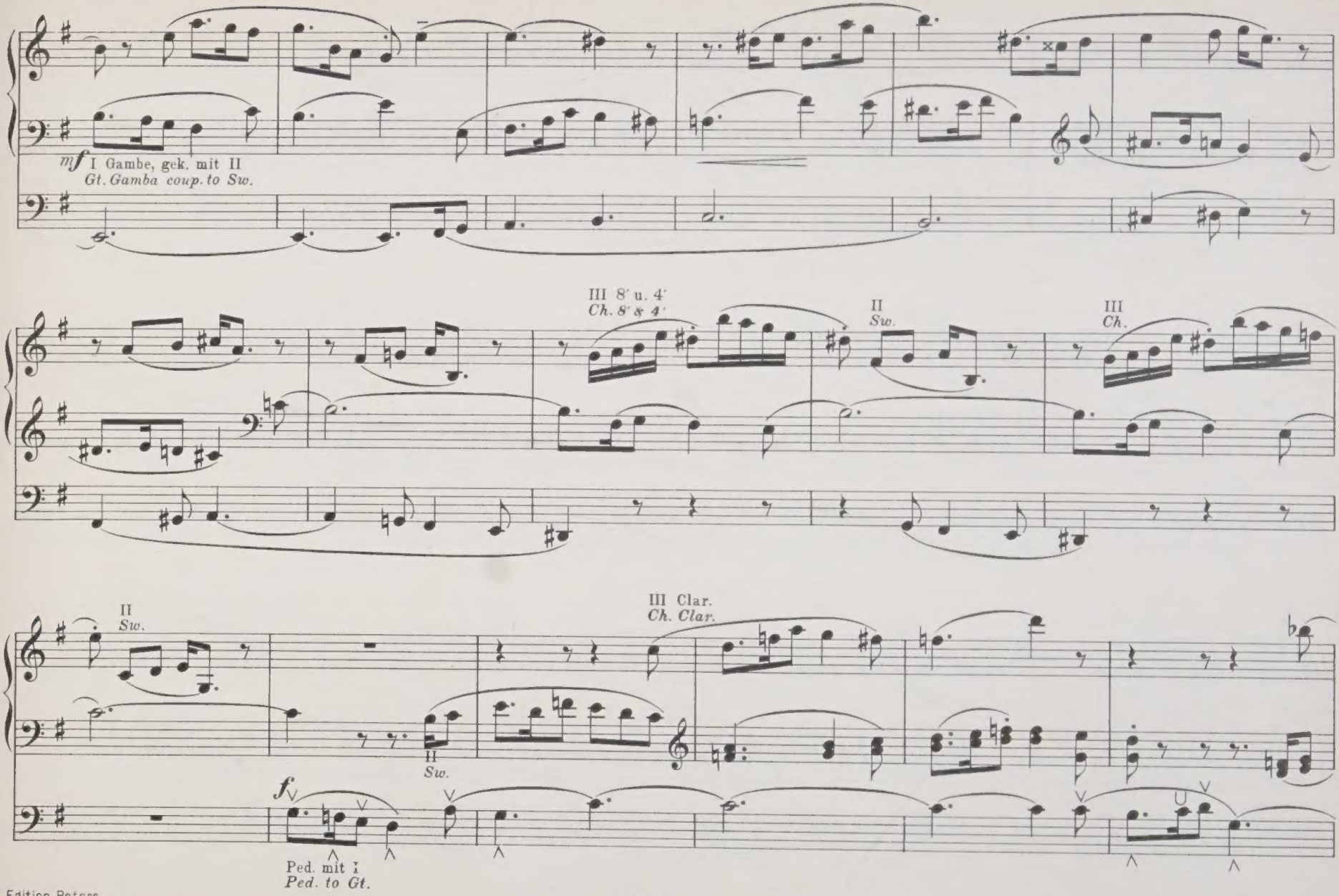
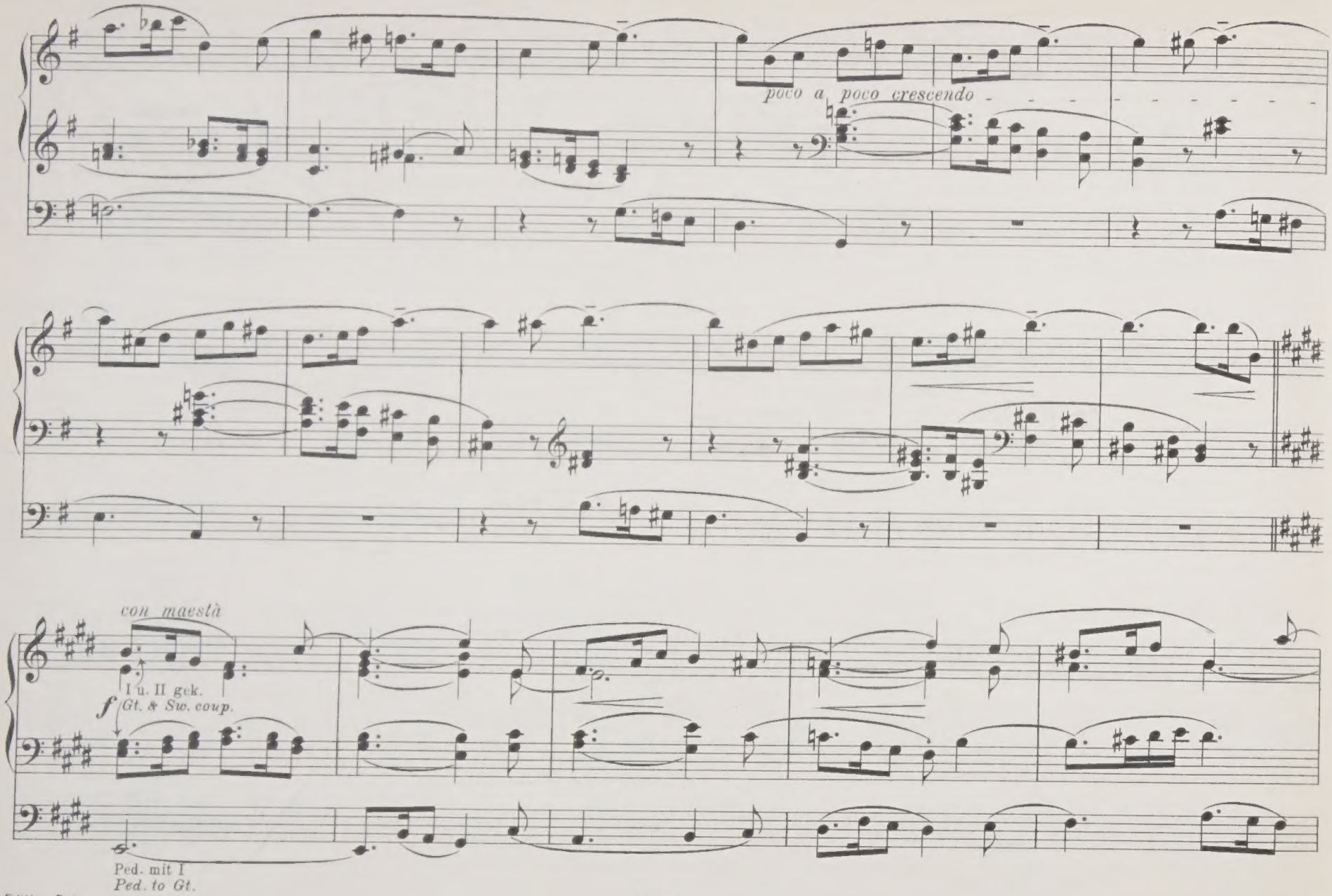
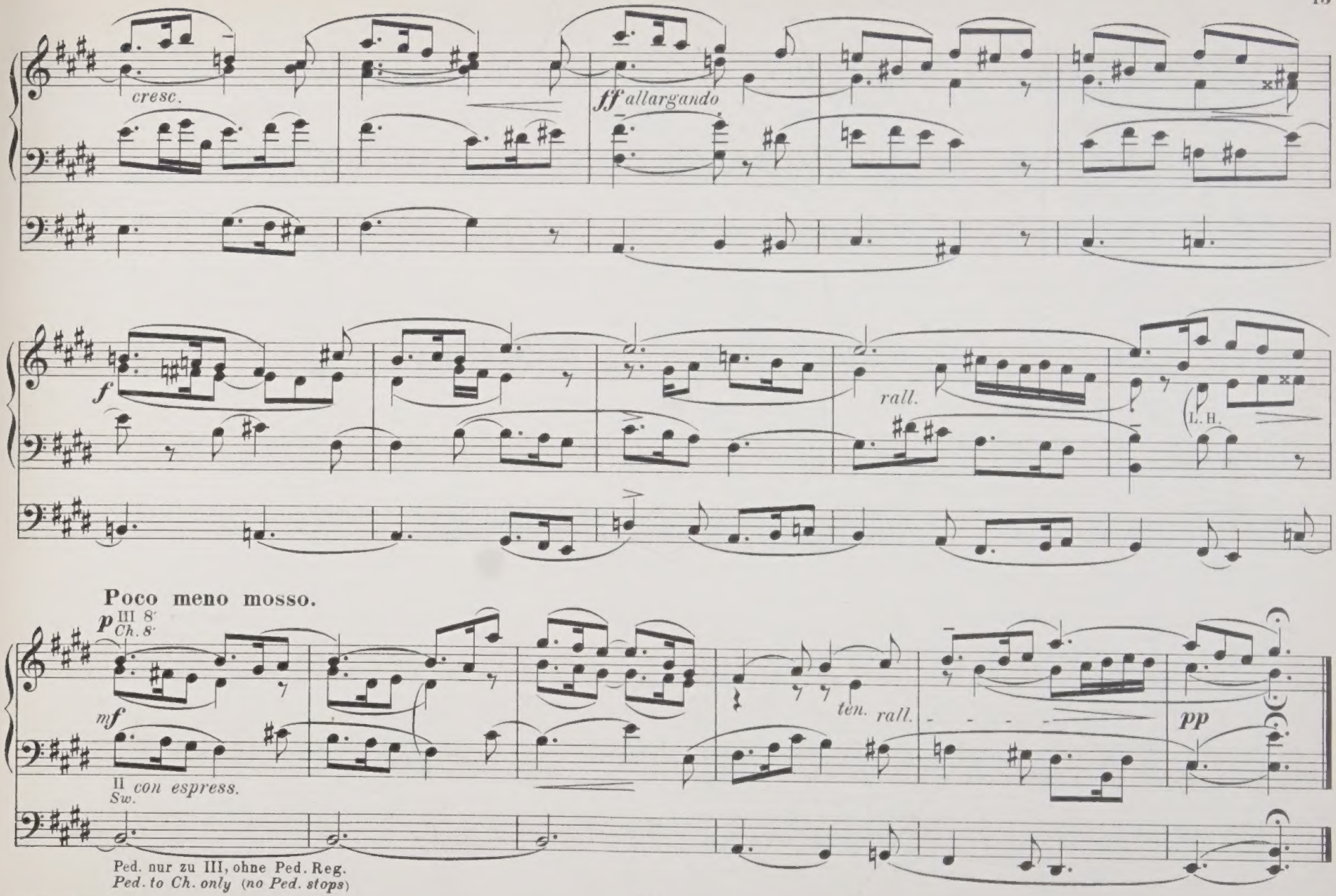

mf I Gambe, gek. mit II
Gt. Gamba coup. to Sw.
III 8′ u. 4′
Ch. 8′ & 4′
II
Sw.
III
Ch.
II
Sw.
III Clar.
Ch. Clar.
II
Sw.
f
Ped. mit I
Ped. to Gt.


poco a poco crescendo
con maestà
I u. II gek.
Gt. & Sw. coup.
Ped. mit I
Ped. to Gt.


cresc.
ff allargando
f
rall.
L. H.
Poco meno mosso.
p III 8' Ch. 8'
mf
ten. rall.
pp
II Sw. con espress.
Ped. nur zu III, ohne Ped. Reg.
Ped. to Ch. only (no Ped. stops)

Herrn Dr Charles W. Pearce, Mus. Doc, Oxon

Symphonische Fantasie

für Orgel

über Psalm 130

von

Horace Wadham Nicholl.

OP. 38.

Eigenthum des Verlegers.

8692

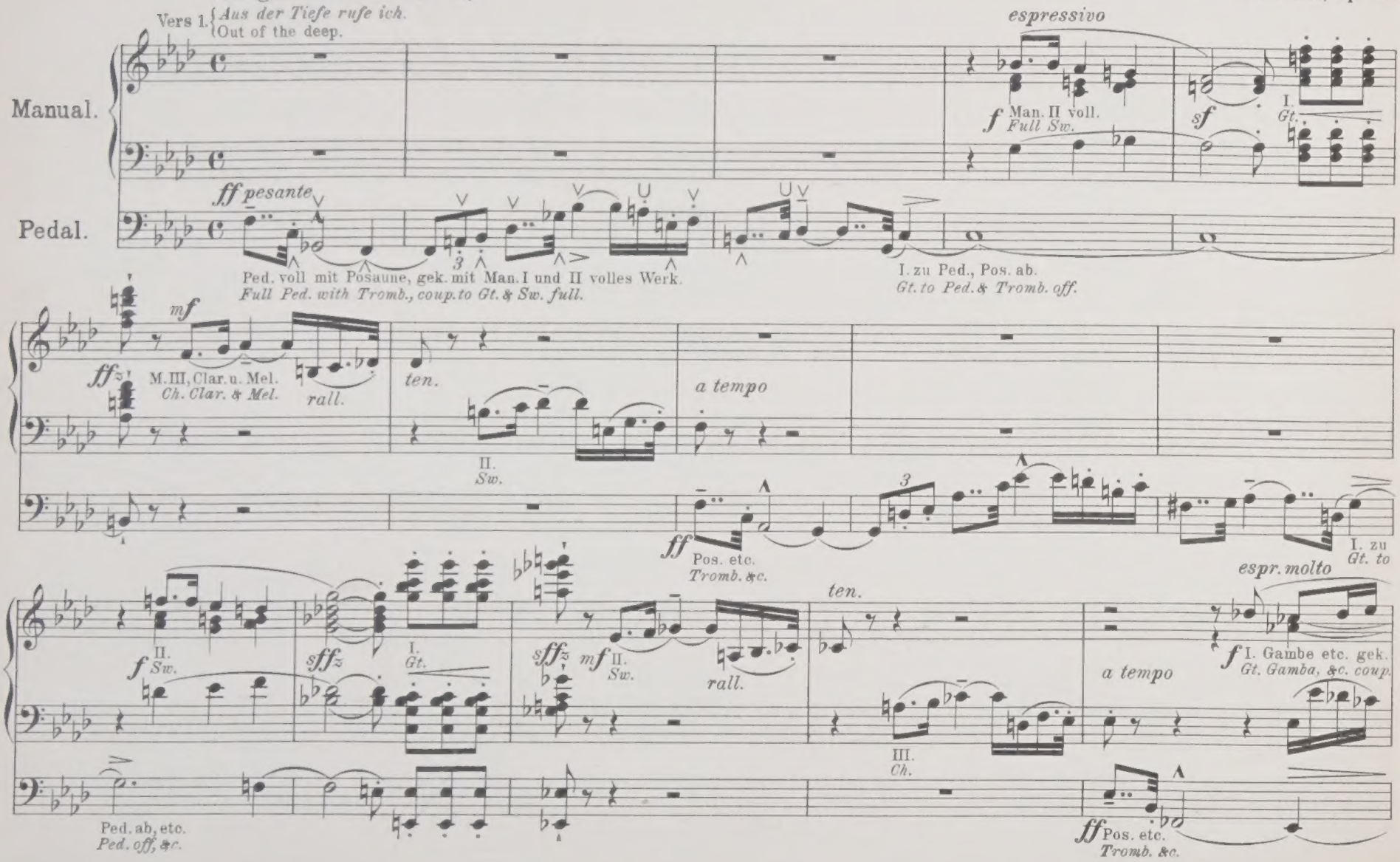
LEIPZIG
C. F. PETERS.

Symphonische Fantasie für Orgel über Psalm 130.

Symphonic Fantasia for Organ on Psalm 130.

Adagio maestoso. (♩ = 44)

Horace Wadham Nicholl, Op. 38.



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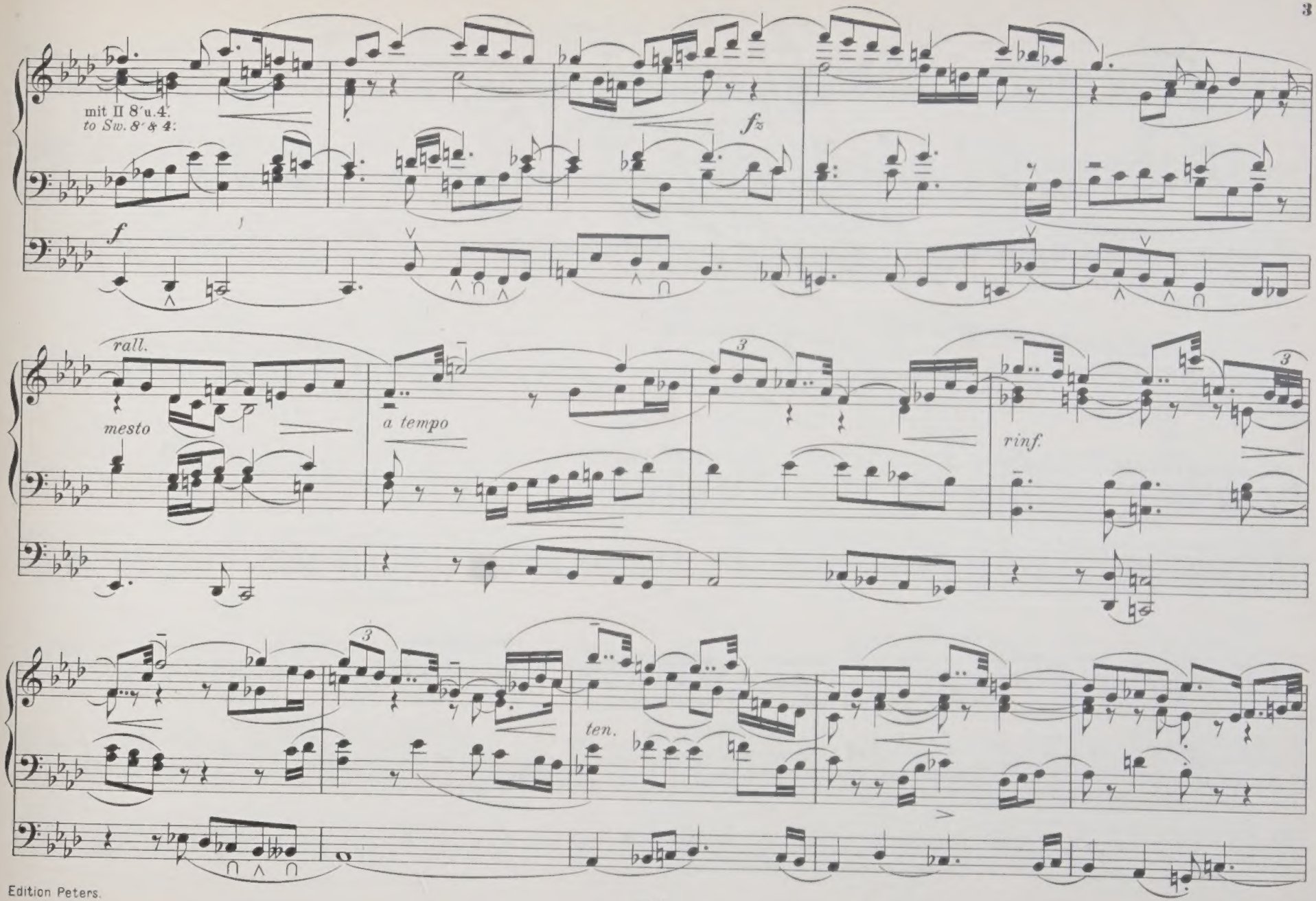
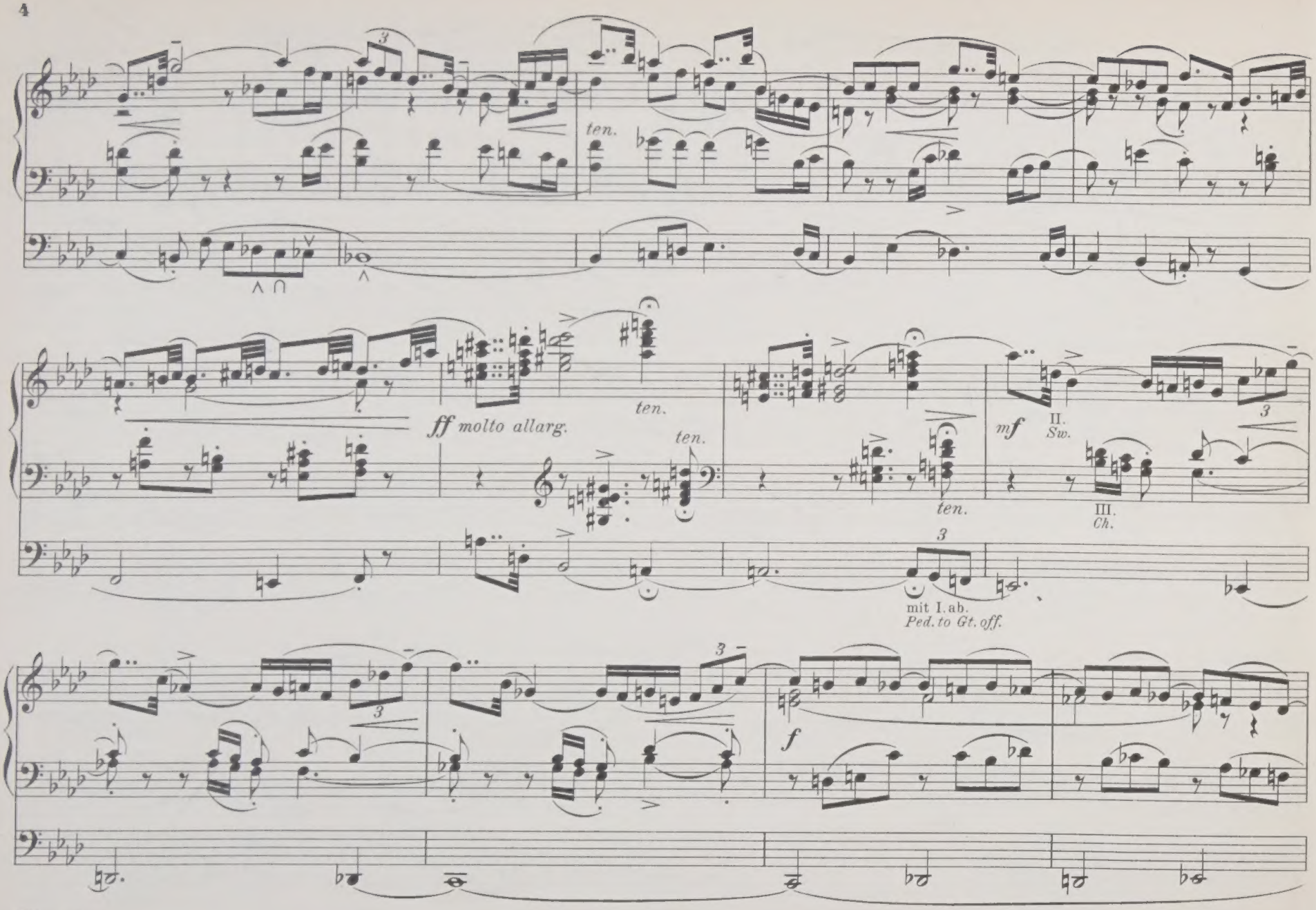
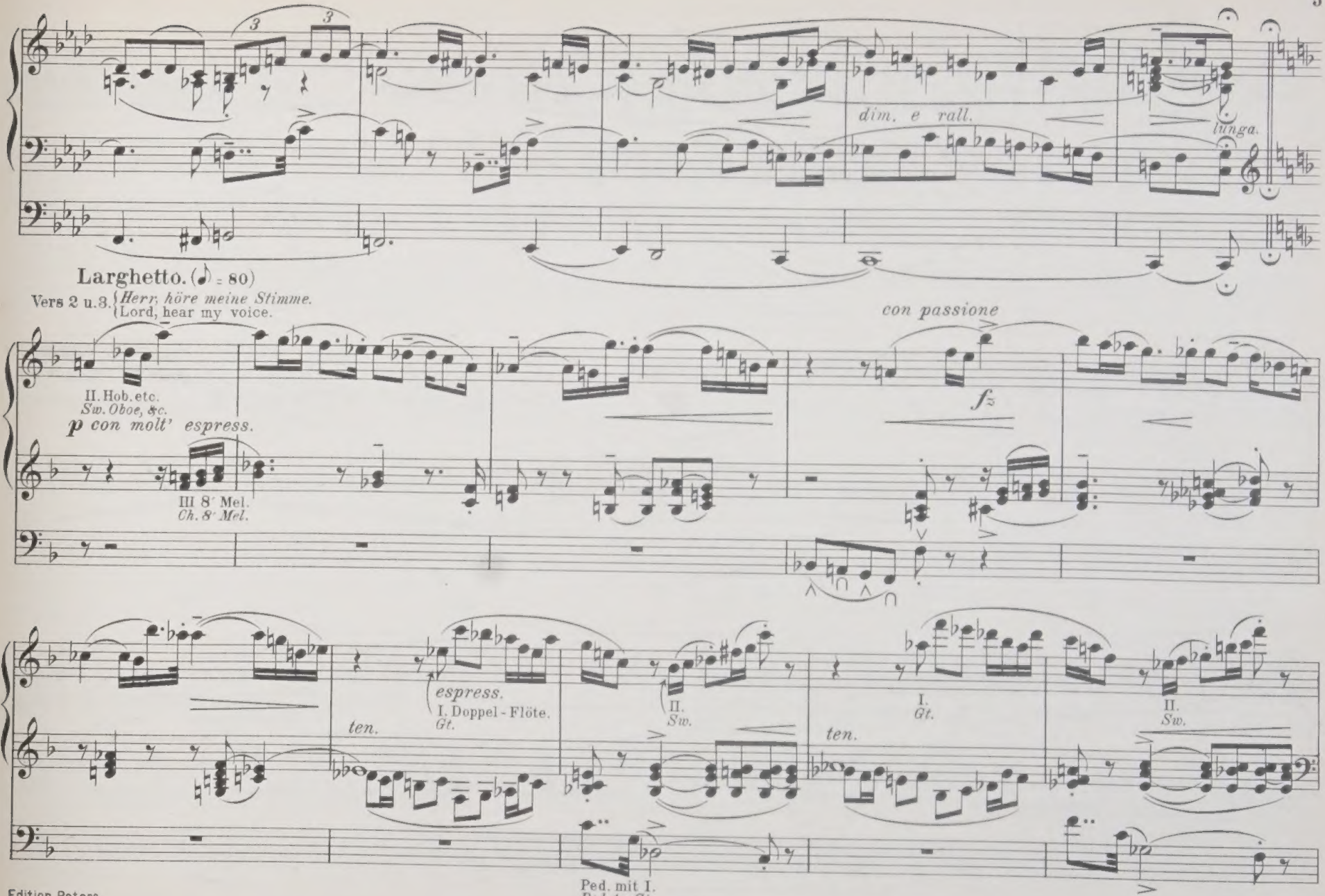
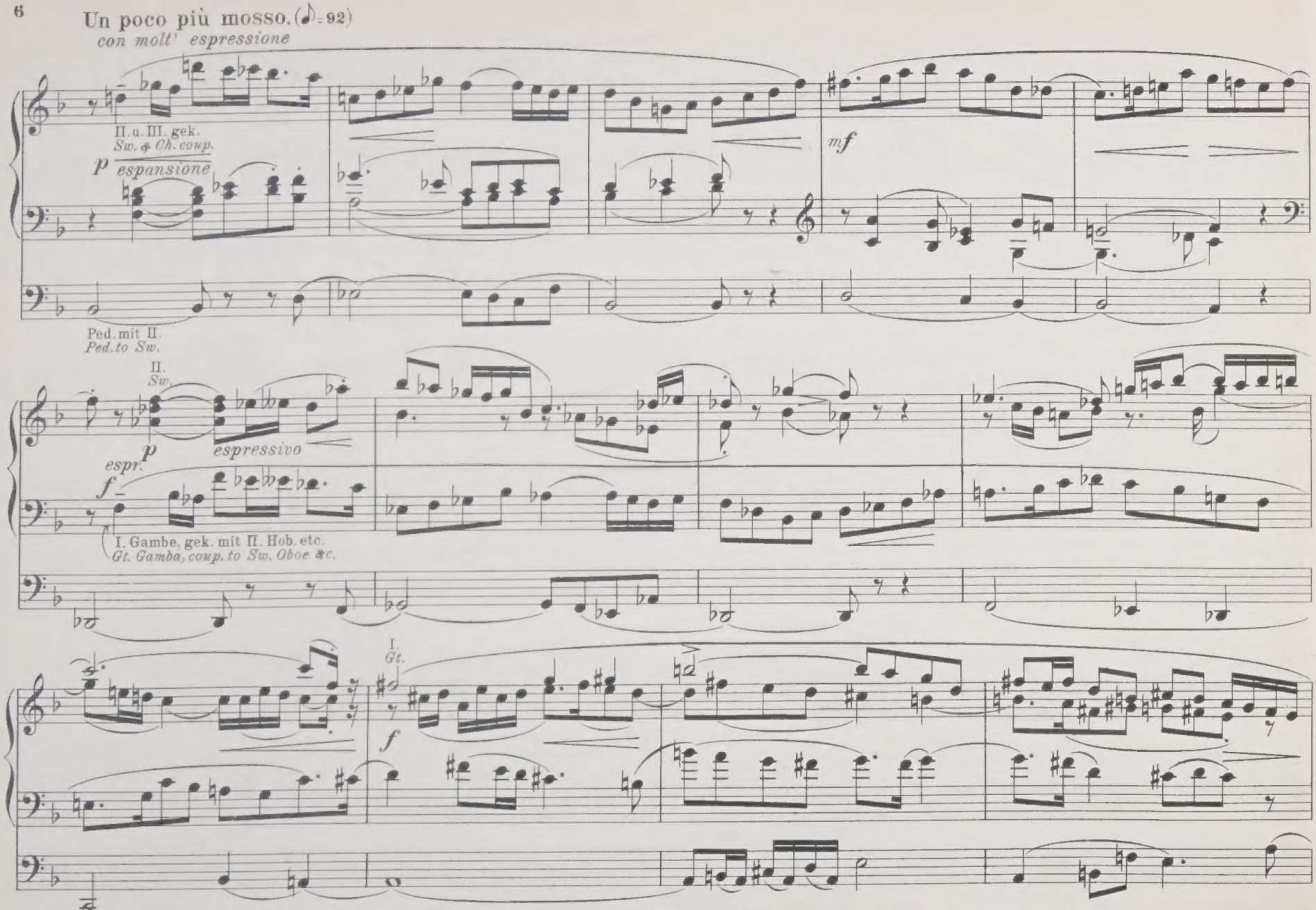
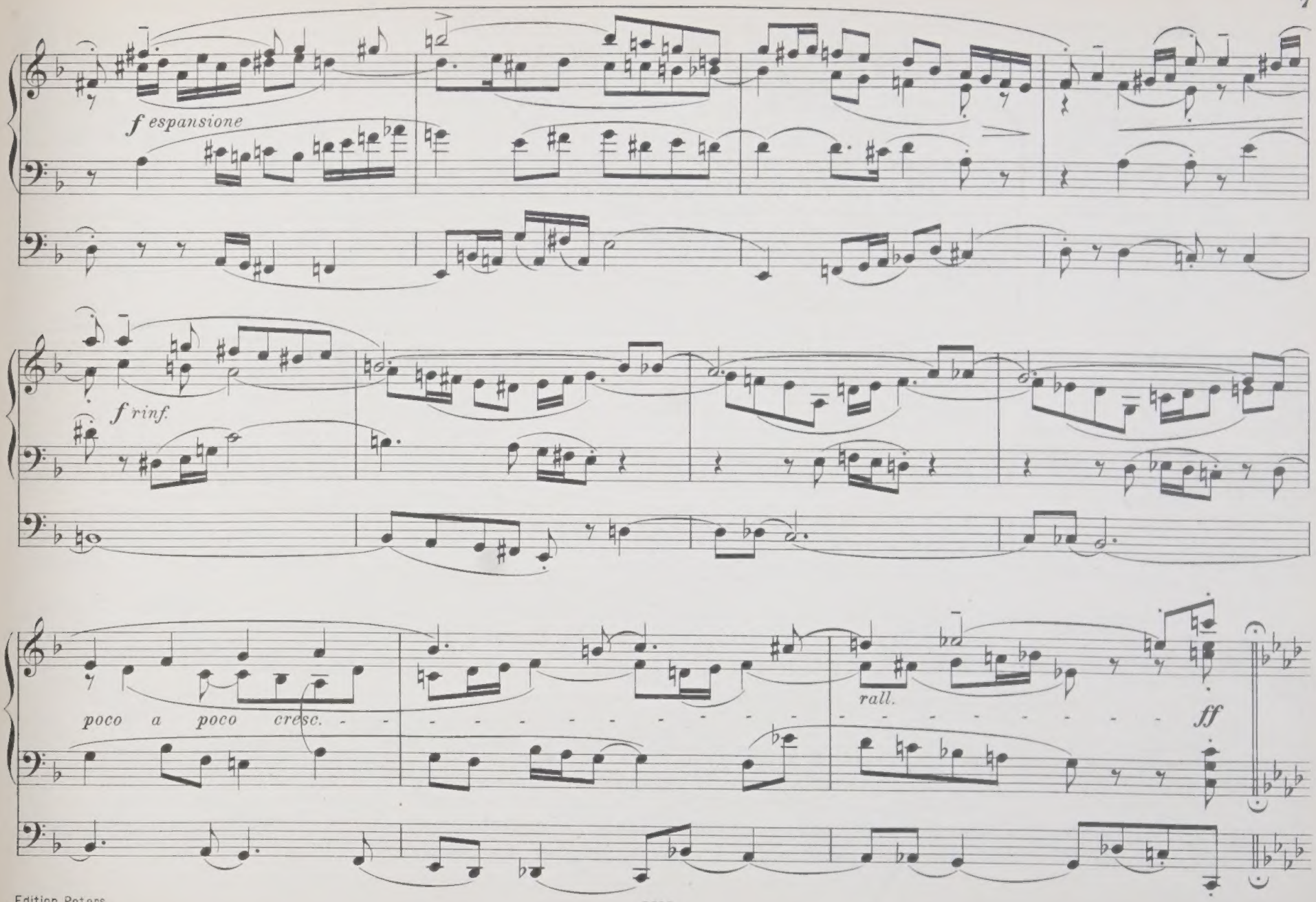
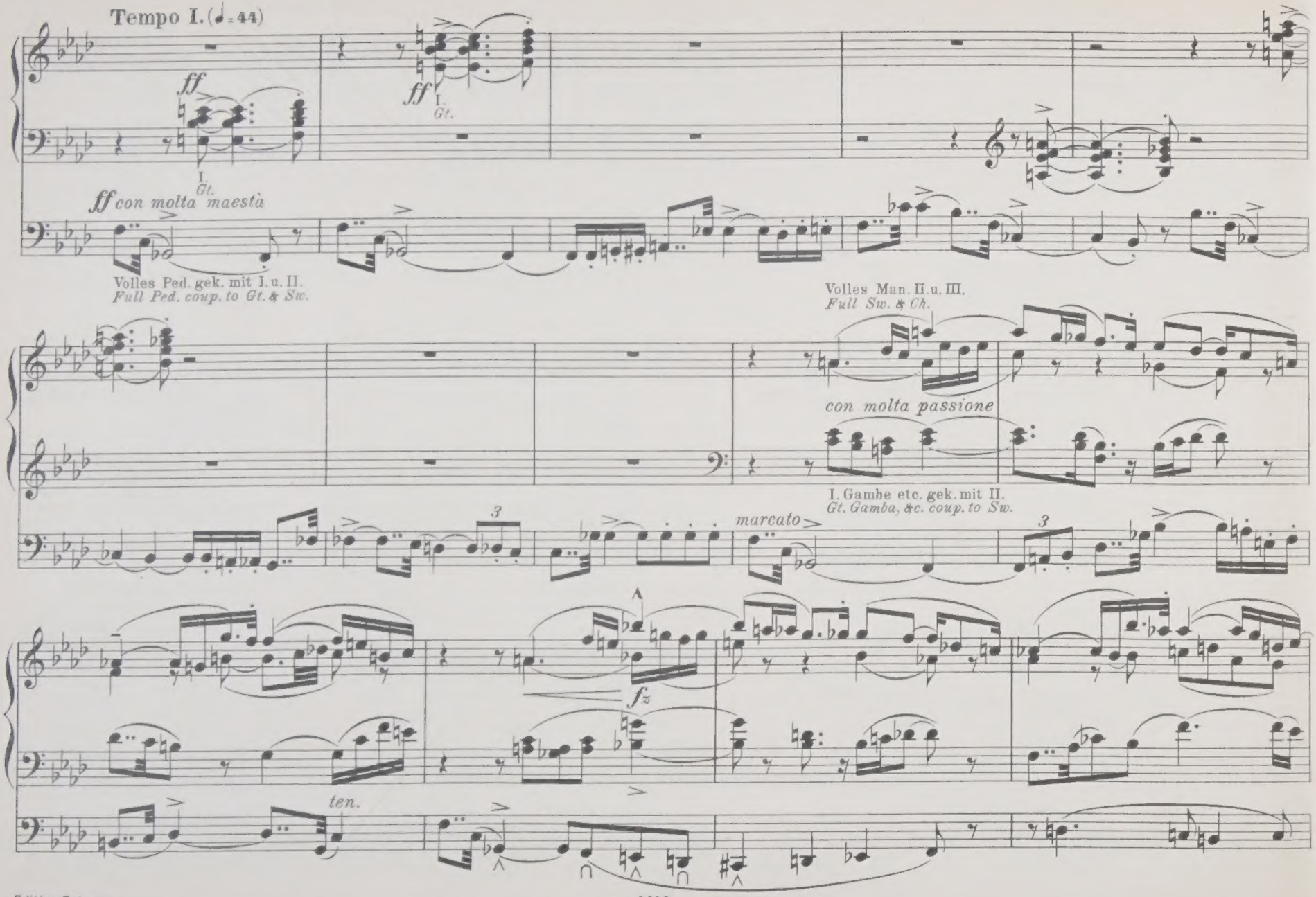

mit II 8′u.4′.
to Sw. 8′ & 4′.
f
fz
rall.
mesto
a tempo
rinf.
ten.

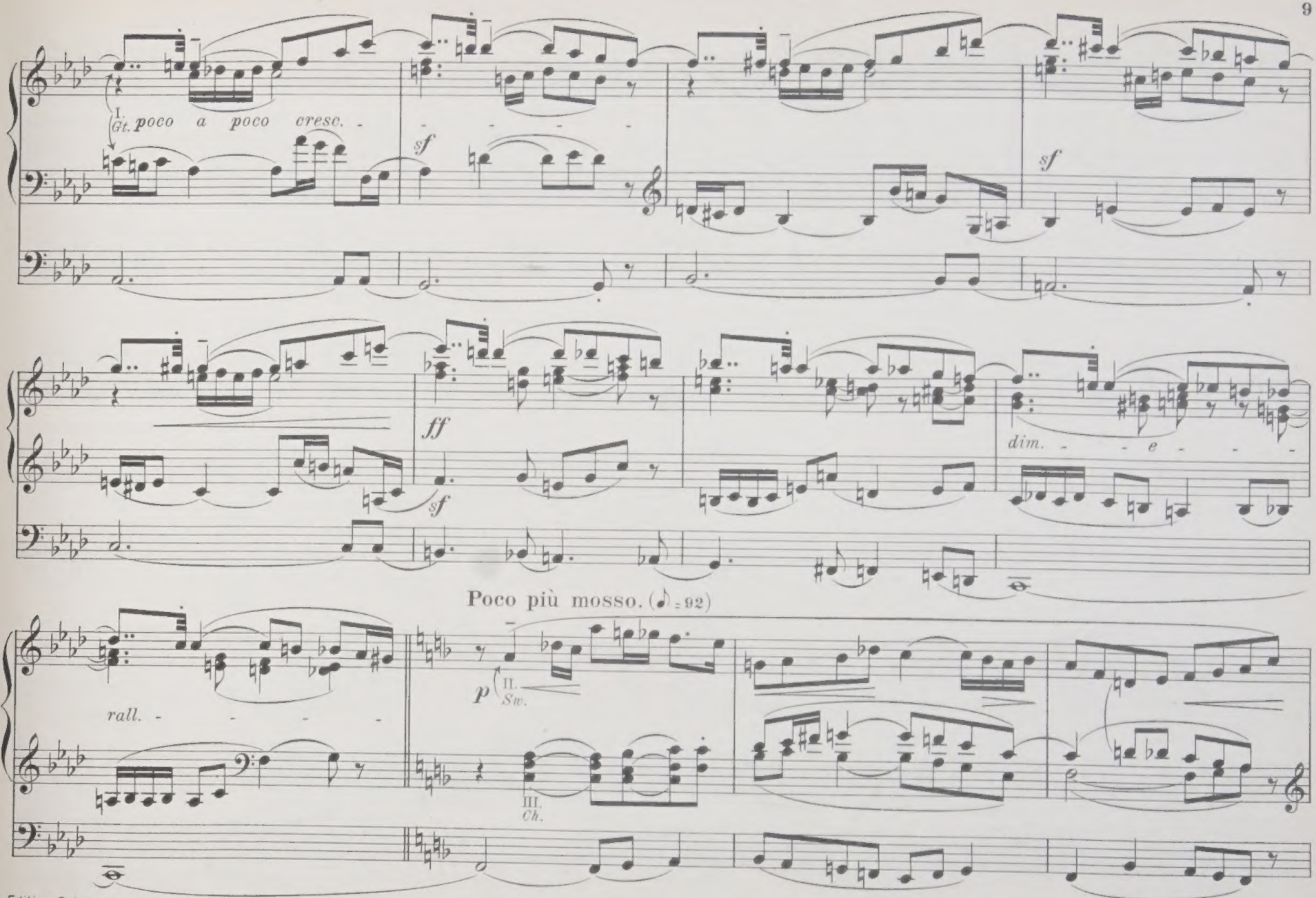

ten.
ff molto allarg.
ten.
ten.
ten.
mf
II.
Sw.
III.
Ch.
mit I.ab.
Ped. to Gt. off.
f

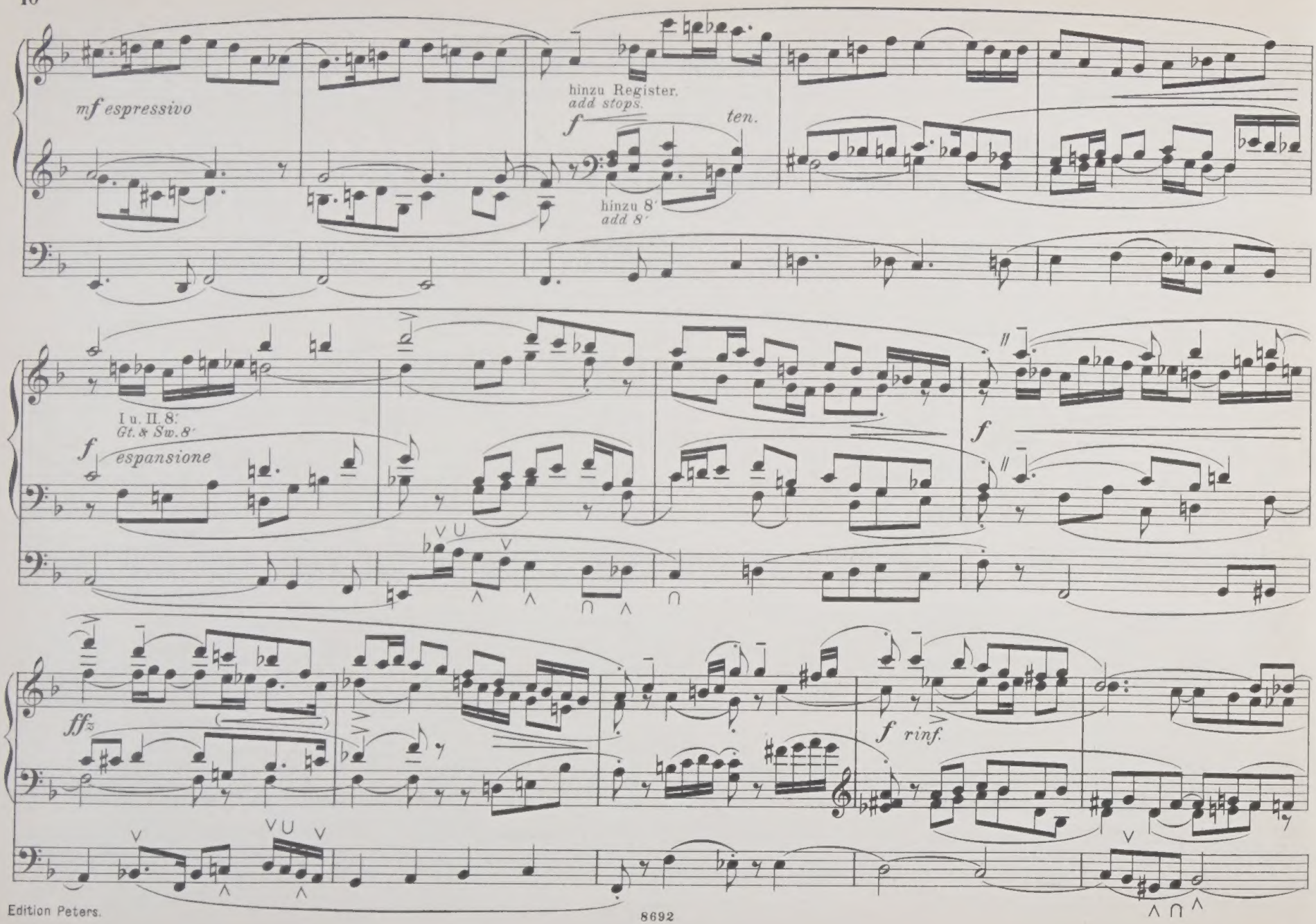

dim. e rall.
lunga.
Larghetto. (♩ = 80)
Vers 2 u.3. {Herr, höre meine Stimme.
{Lord, hear my voice.
con passione
II. Hob. etc.
Sw. Oboe, &c.
p con molt' espress.
fz
III 8' Mel.
Ch. 8' Mel.
espress.
I. Doppel-Flöte.
Gt.
ten.
II.
Sw.
I.
Gt.
ten.
II.
Sw.
Ped. mit I.
Ped. to Gt.

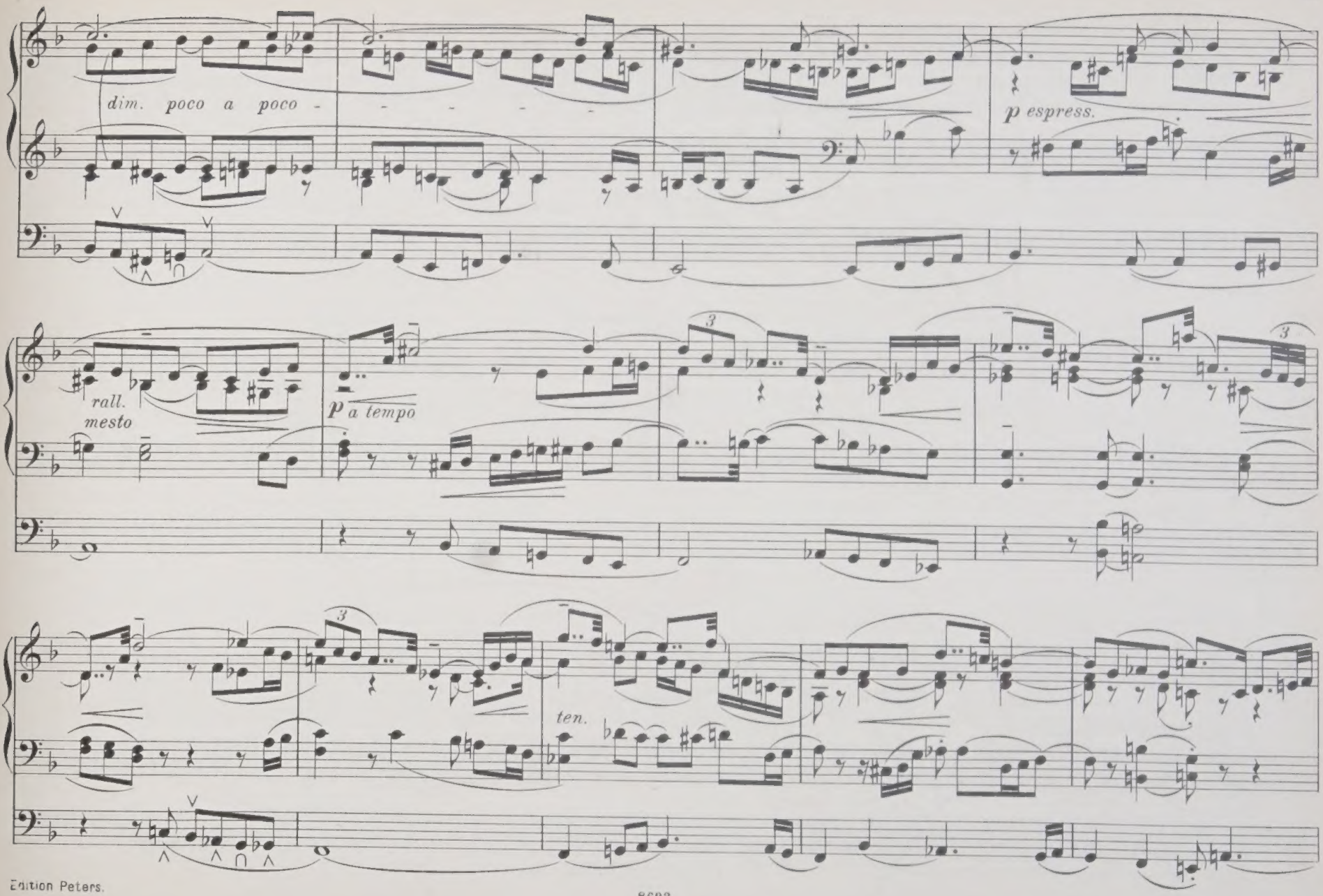

Un poco più mosso. (♪ = 92)
con molt' espressione
II. u. III. gek.
Sw. & Ch. coup.
p
espansione
mf
Ped. mit II.
Ped. to Sw.
II.
Sw.
p
espressivo
espr.
f
I. Gambe, gek. mit II. Hob. etc.
Gt. Gamba, coup. to Sw. Oboe &c.
I.
Gt.
f

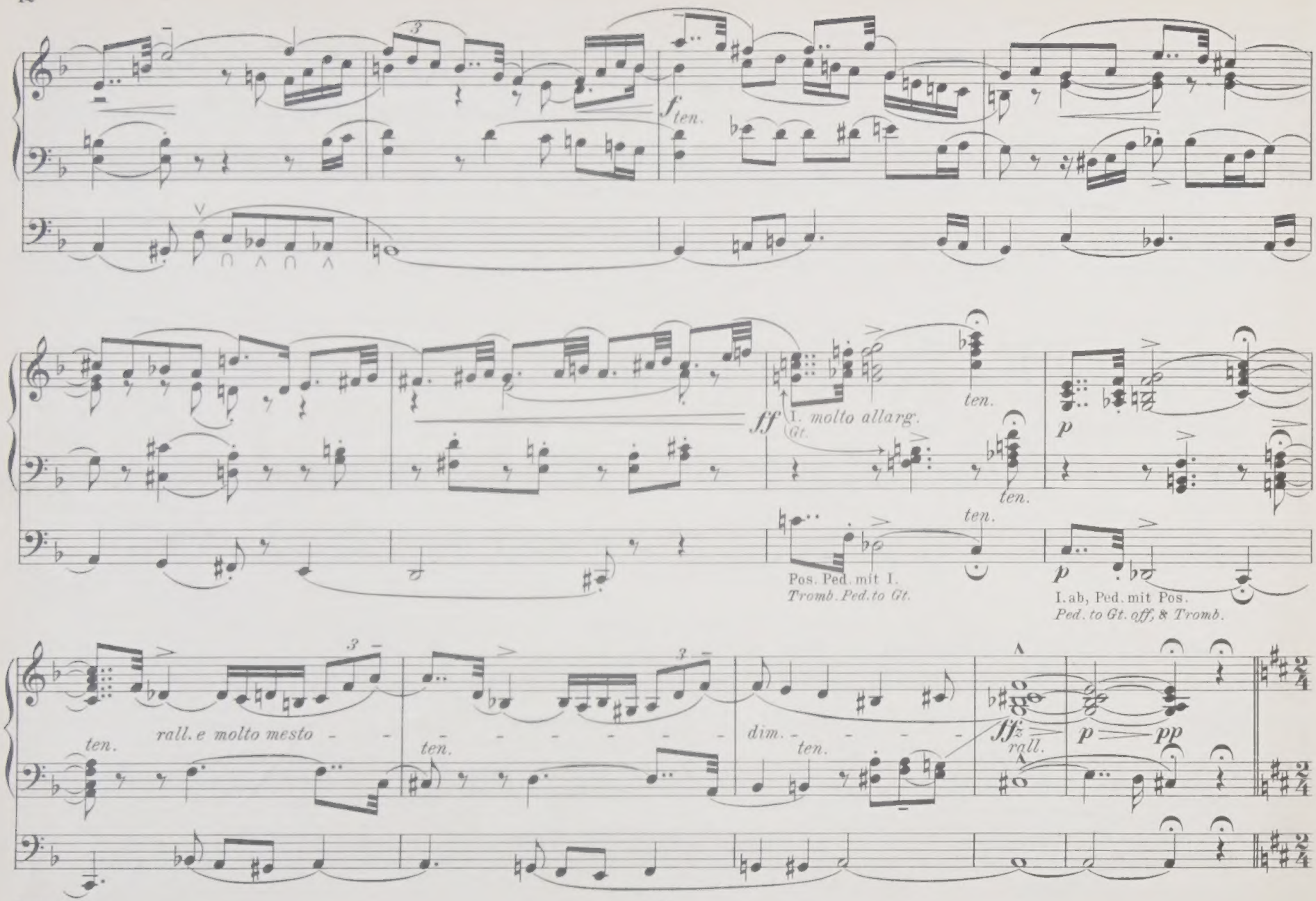

f espansione
f rinf.
poco a poco cresc.
rall.
ff

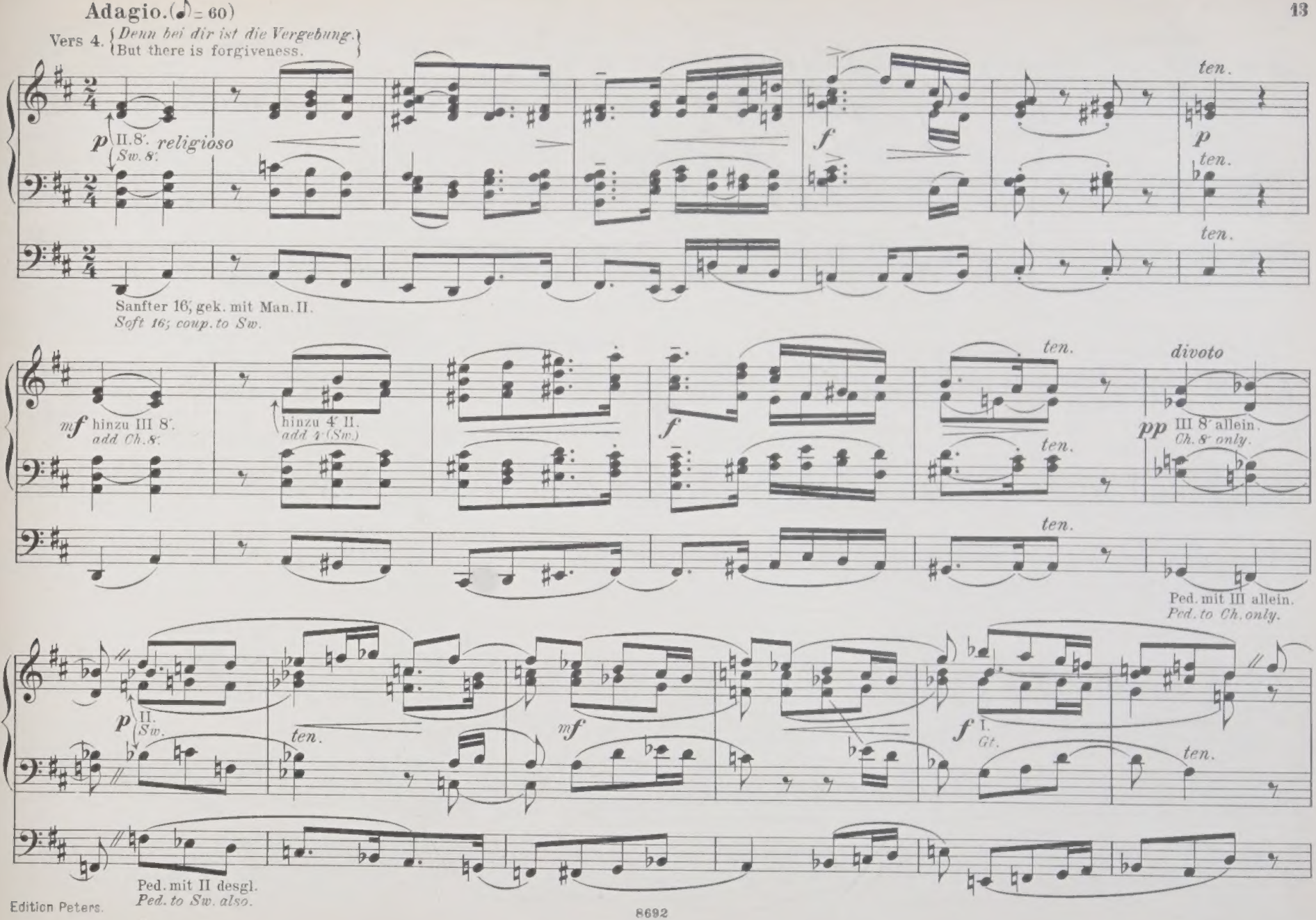

Tempo I. (♩= 44)
ff
I.
Gt.
ff con molta maestà
Volles Ped. gek. mit I. u. II.
Full Ped. coup. to Gt. & Sw.
Volles Man. II. u. III.
Full Sw. & Ch.
con molta passione
I. Gambe etc. gek. mit II.
Gt. Gamba, &c. coup. to Sw.
marcato
3
fz
ten.

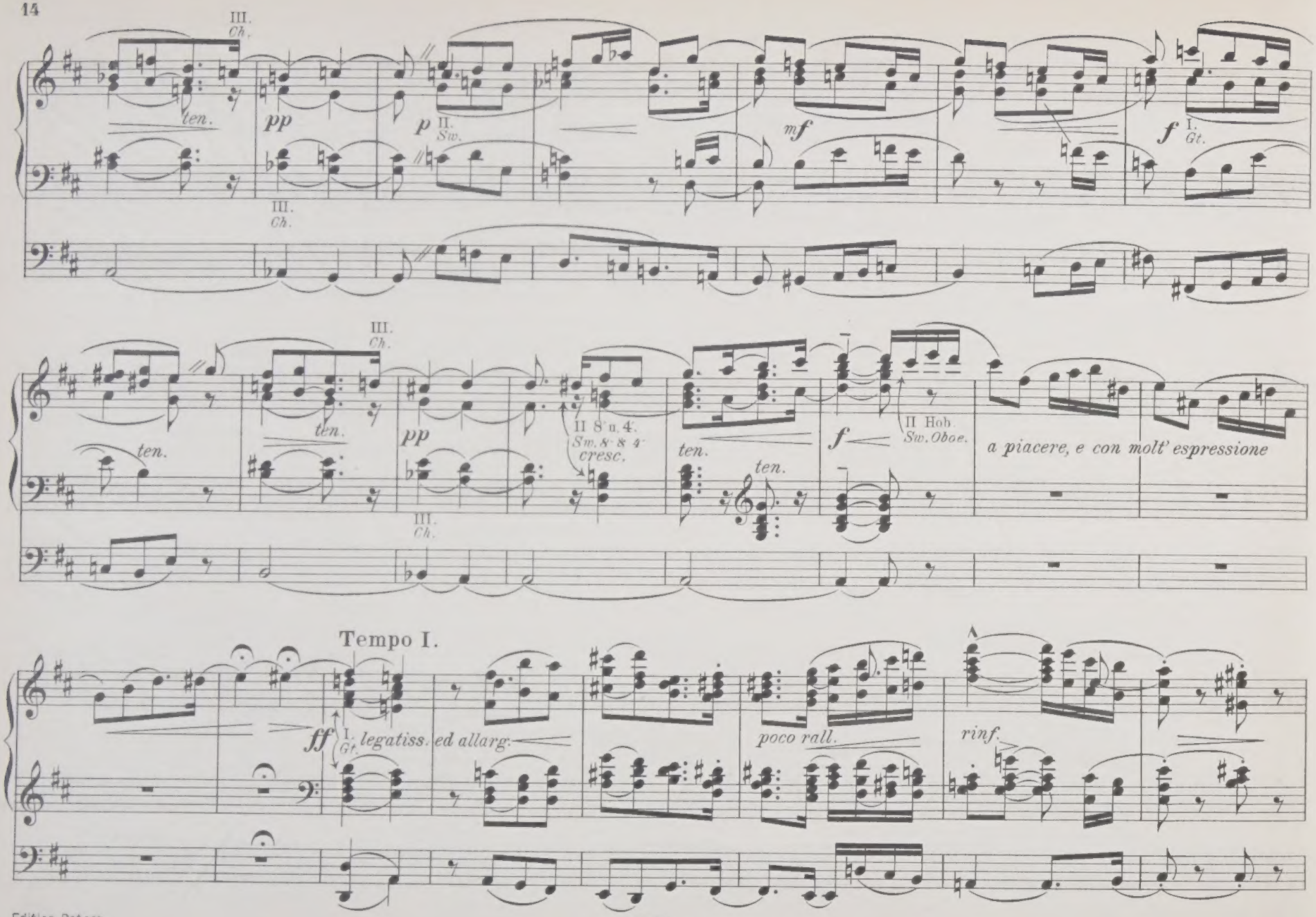

I. Gt. poco a poco cresc.
sf
sf
ff
sf
dim. e
Poco più mosso. (♩ = 92)
rall.
p
II. Sw.
III. Ch.

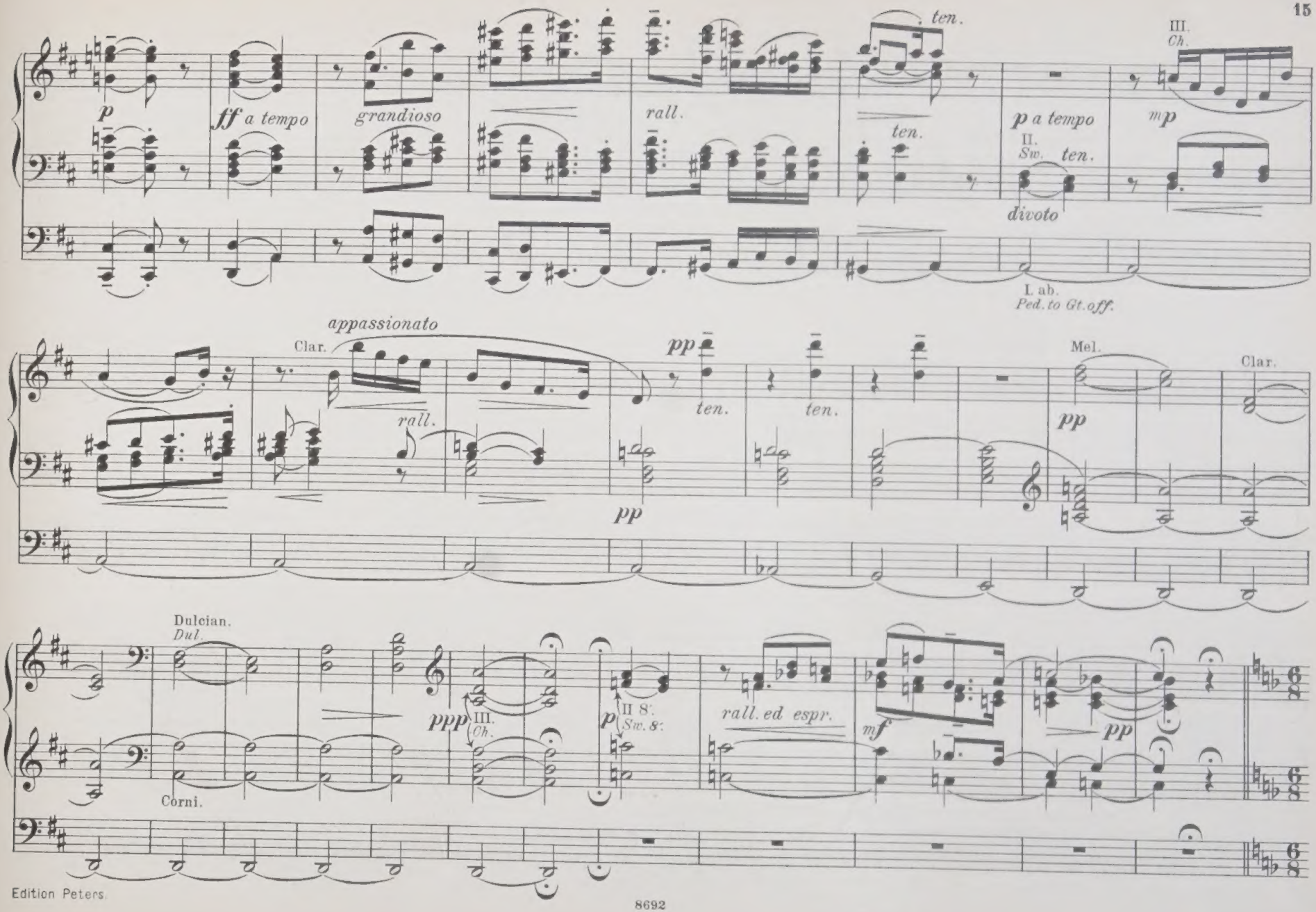

mf espressivo
hinzu Register.
add stops.
f
ten.
hinzu 8′
add 8′
I u. II. 8′
Gt. & Sw. 8′
f
espansione
f
ffz
f rinf.

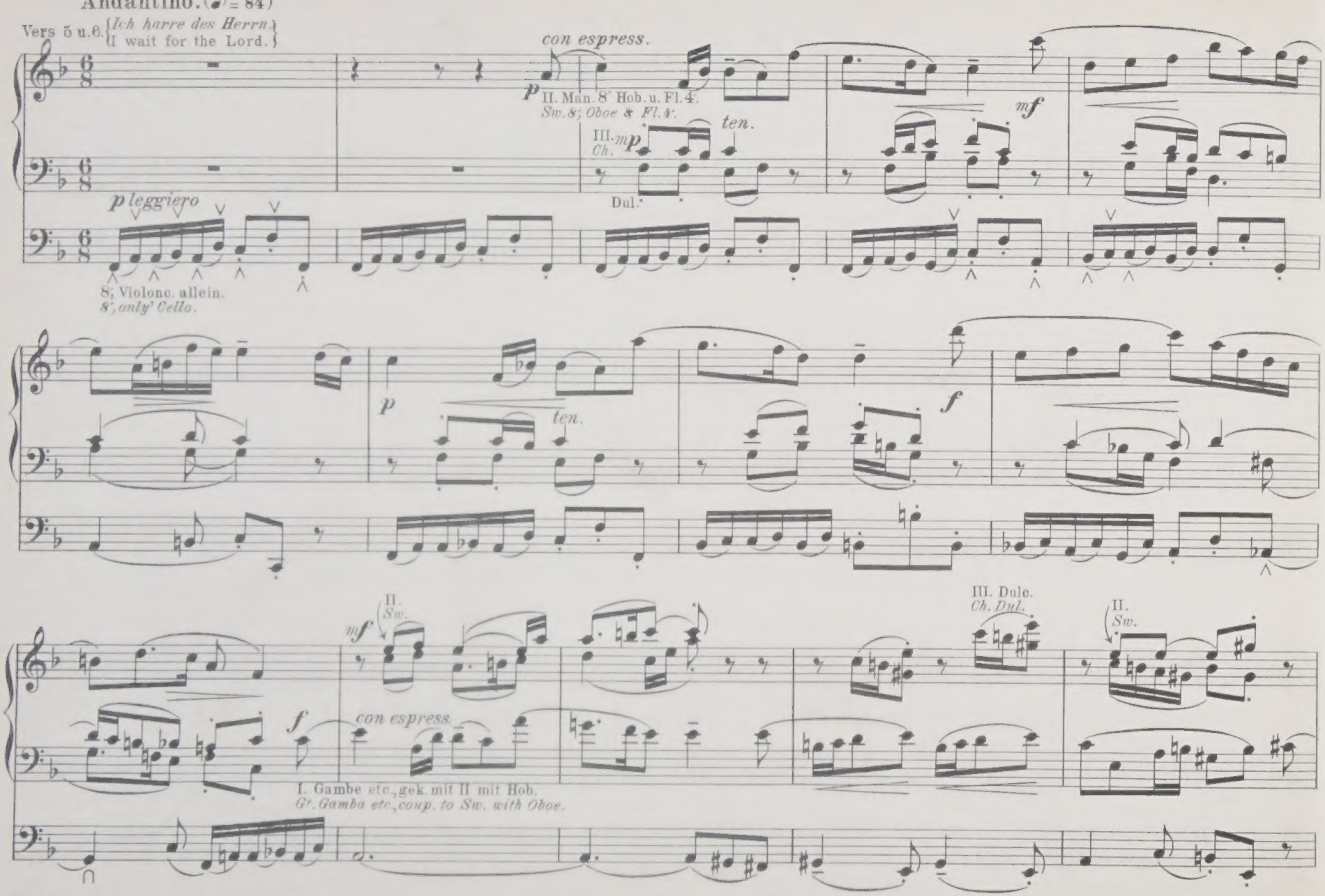

dim. poco a poco -
- - - - -
p espress.
rall.
mesto
p a tempo
3
3
3
ten.

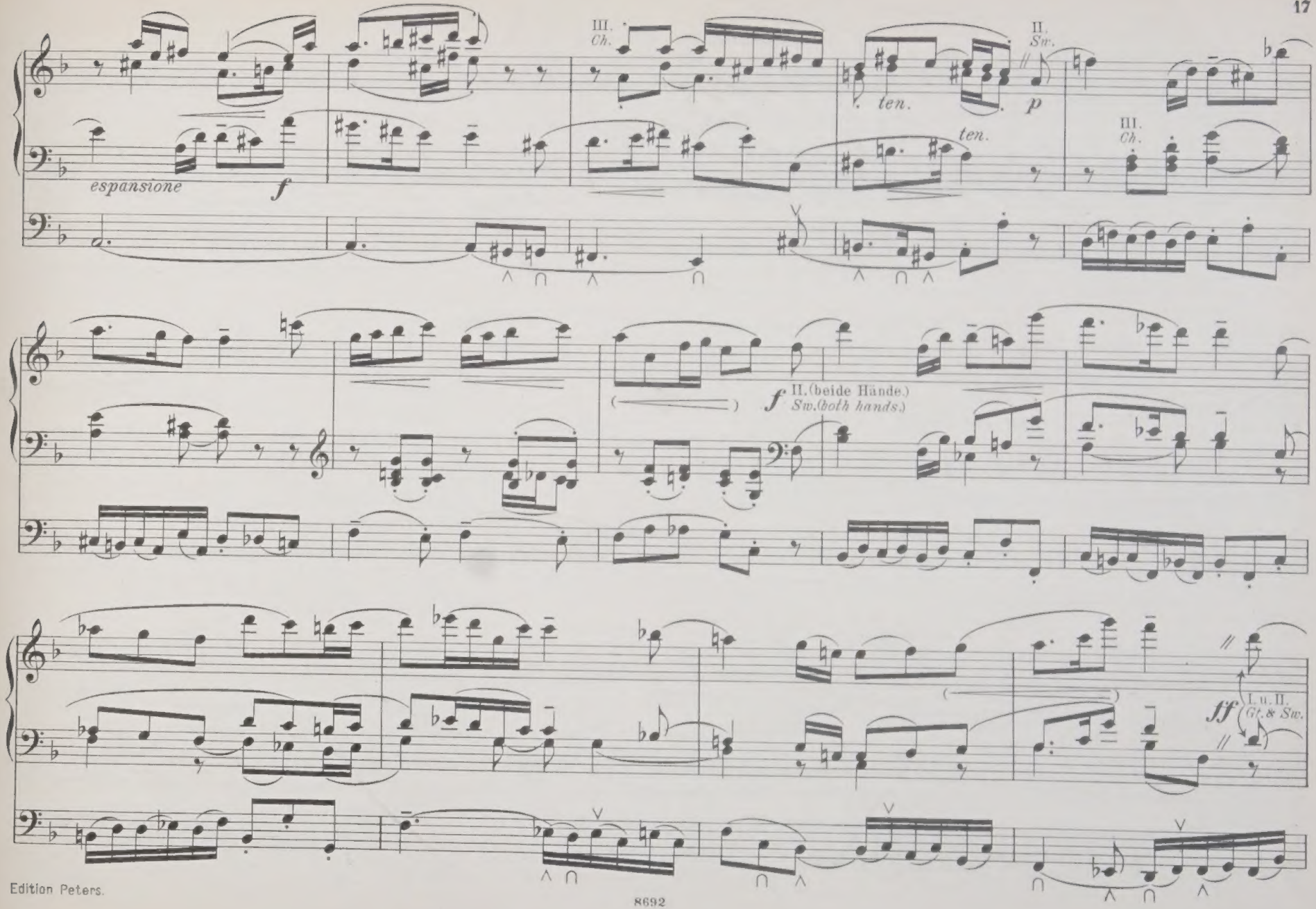

f ten.
ff
I. molto allarg.
Gt.
ten.
ten.
ten.
p
Pos. Ped. mit I.
Tromb. Ped. to Gt.
p
I. ab, Ped. mit Pos.
Ped. to Gt. off, & Tromb.
ten.
rall. e molto mesto
ten.
ten.
dim.
ten.
ffz
rall.
p
pp

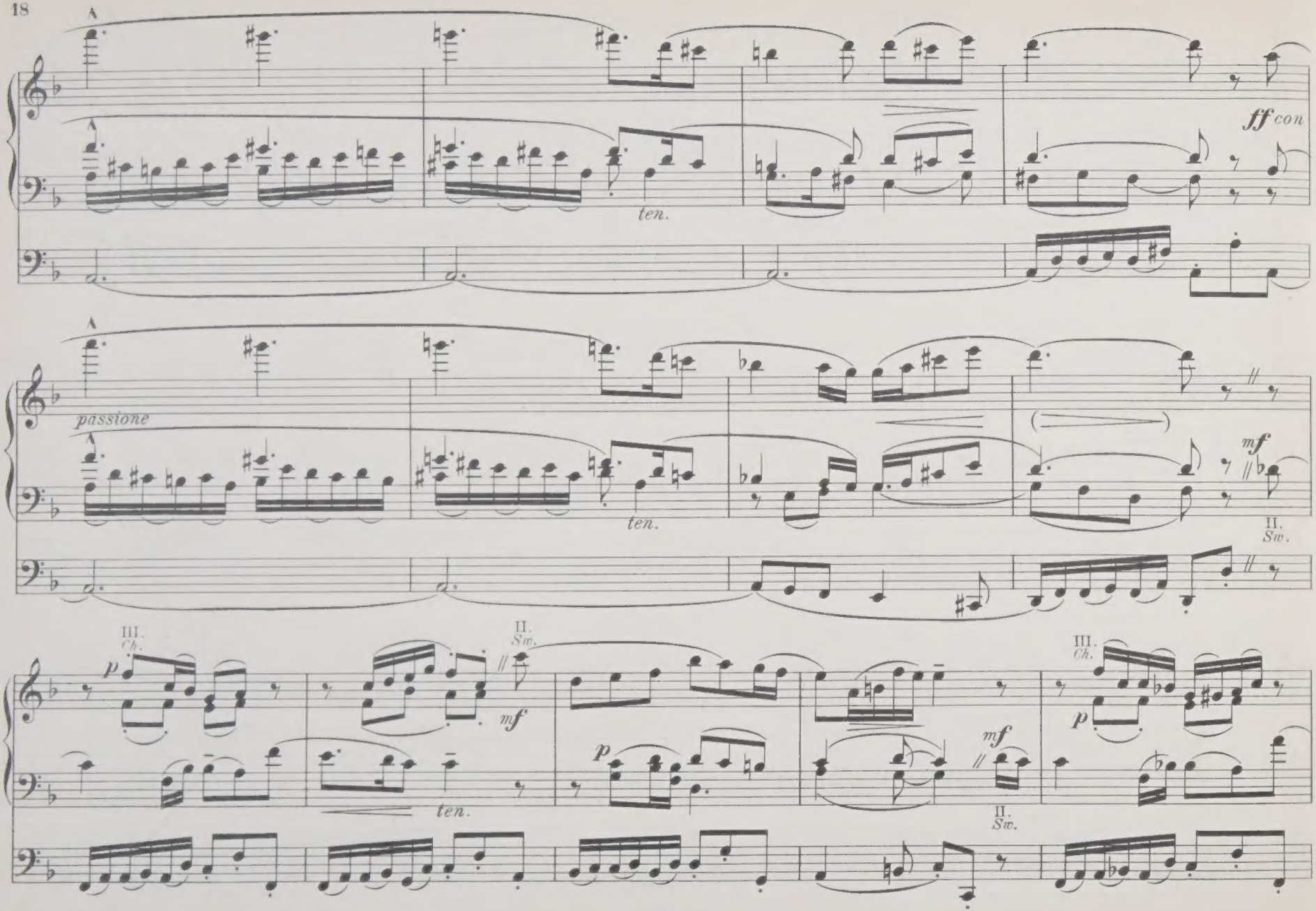

Adagio. (♩ = 60)
Vers 4. Denn bei dir ist die Vergebung.
But there is forgiveness.
p II. 8′. religioso
Sw. 8′.
f
ten.
p
ten.
ten.
Sanfter 16′, gek. mit Man. II.
Soft 16′; coup. to Sw.
mf hinzu III 8′.
add Ch. 8′.
hinzu 4′ II.
add 4′ (Sw.)
f
ten.
ten.
ten.
divoto
pp III 8′ allein.
Ch. 8′ only.
Ped. mit III allein.
Ped. to Ch. only.
p II.
Sw.
ten.
mf
f I.
Gt.
ten.
Ped. mit II desgl.
Ped. to Sw. also.

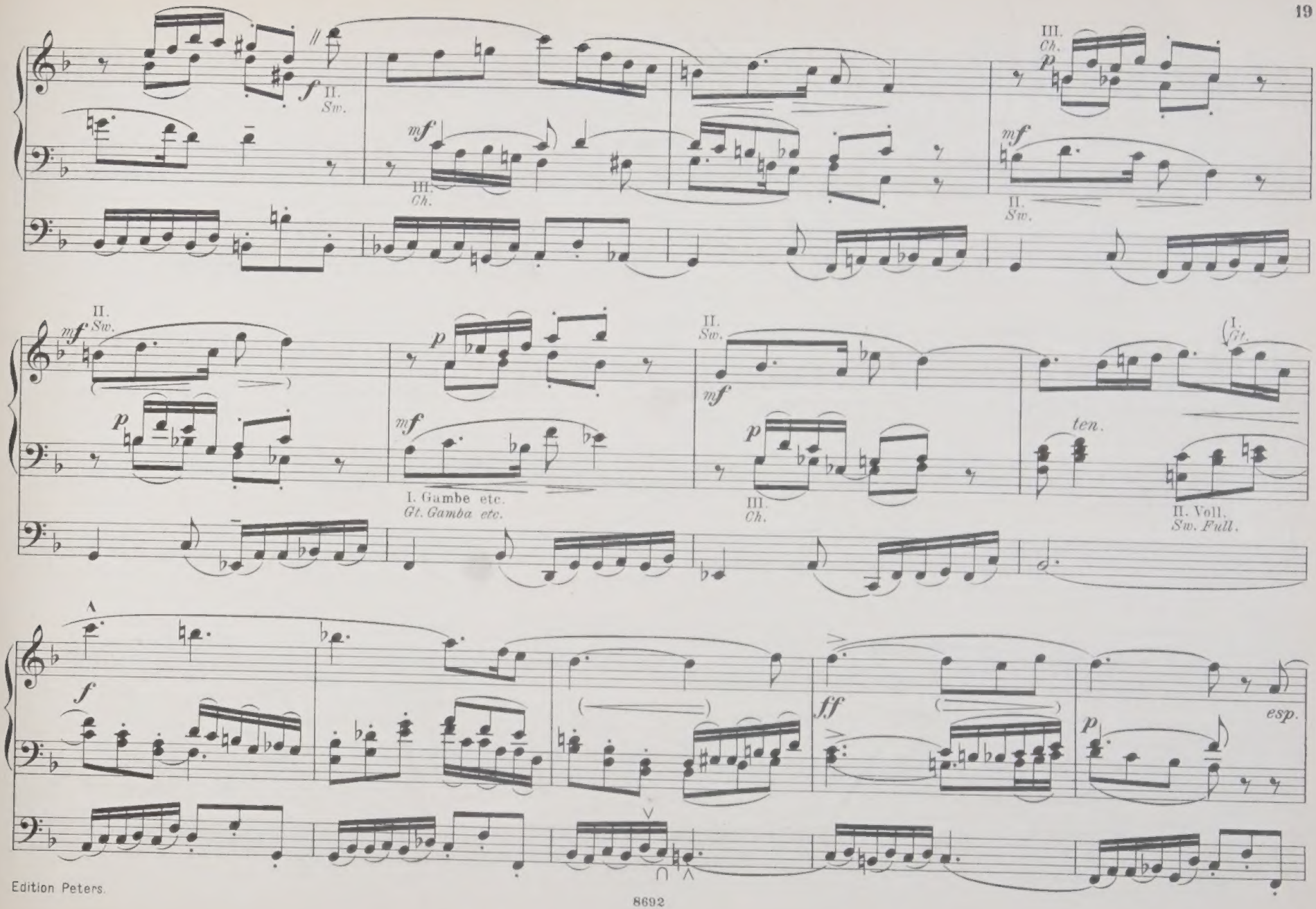

III. Ch.
ten.
pp
p
II. Sw.
mf
f
I. Gt.
III. Ch.
ten.
ten.
pp
III. Ch.
II 8' u. 4'. Sw. 8' 8' 4' cresc.
ten.
ten.
f
II Hob. Sw. Oboe.
a piacere, e con molt' espressione
Tempo I.
ff
I. Gt.
legatiss.
ed allarg.
poco rall.
rinf.

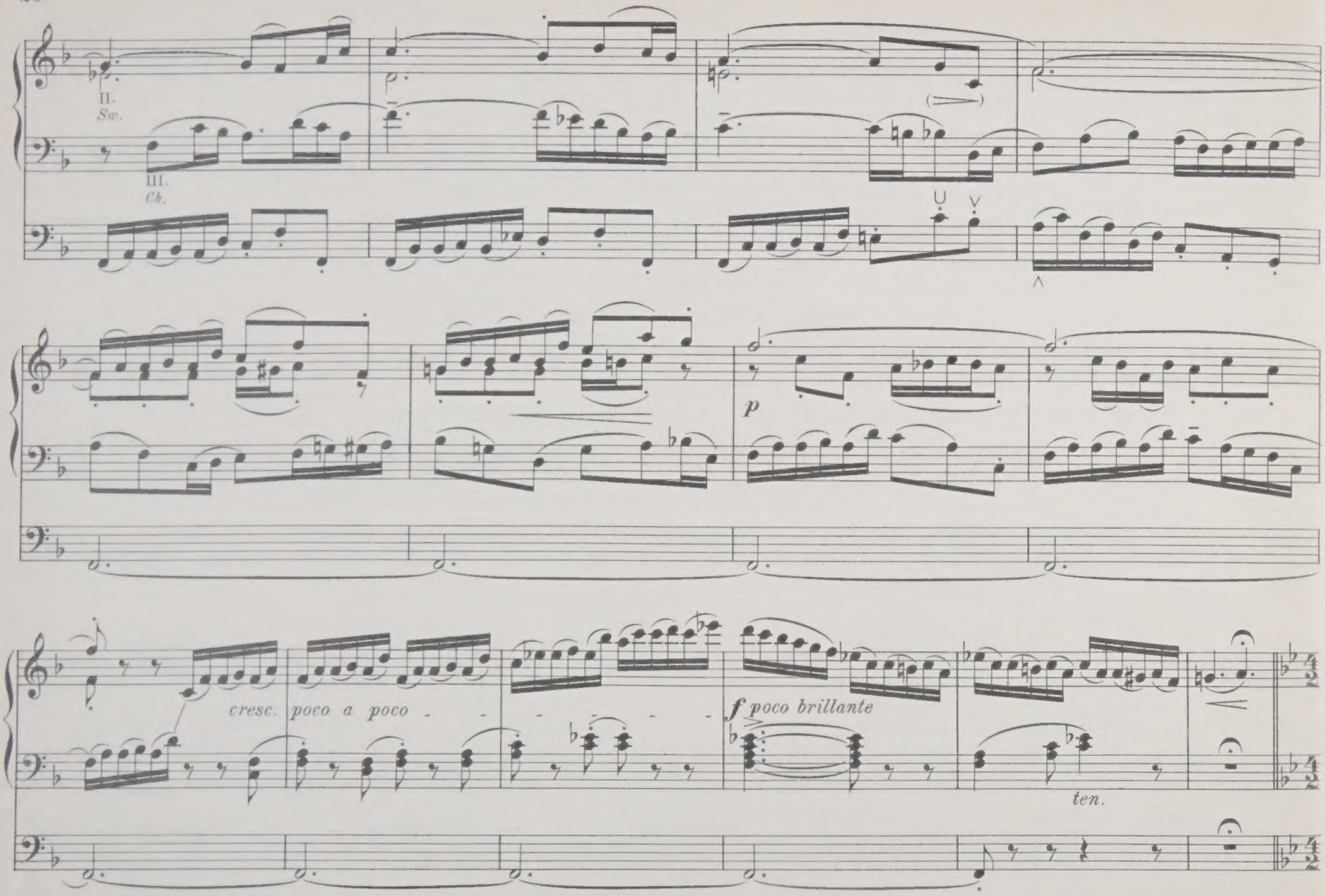

p
ff a tempo
grandioso
rall.
ten.
ten.
III.
Ch.
mp
p a tempo
II.
Sw.
ten.
divoto
I. ab.
Ped. to Gt. off.
appassionato
Clar.
rall.
pp
ten.
ten.
pp
Mel.
pp
Clar.
Dulcian.
Dul.
Corni.
ppp
III.
Ch.
p
II 8'.
Sw. 8'.
rall. ed espr.
mf
pp

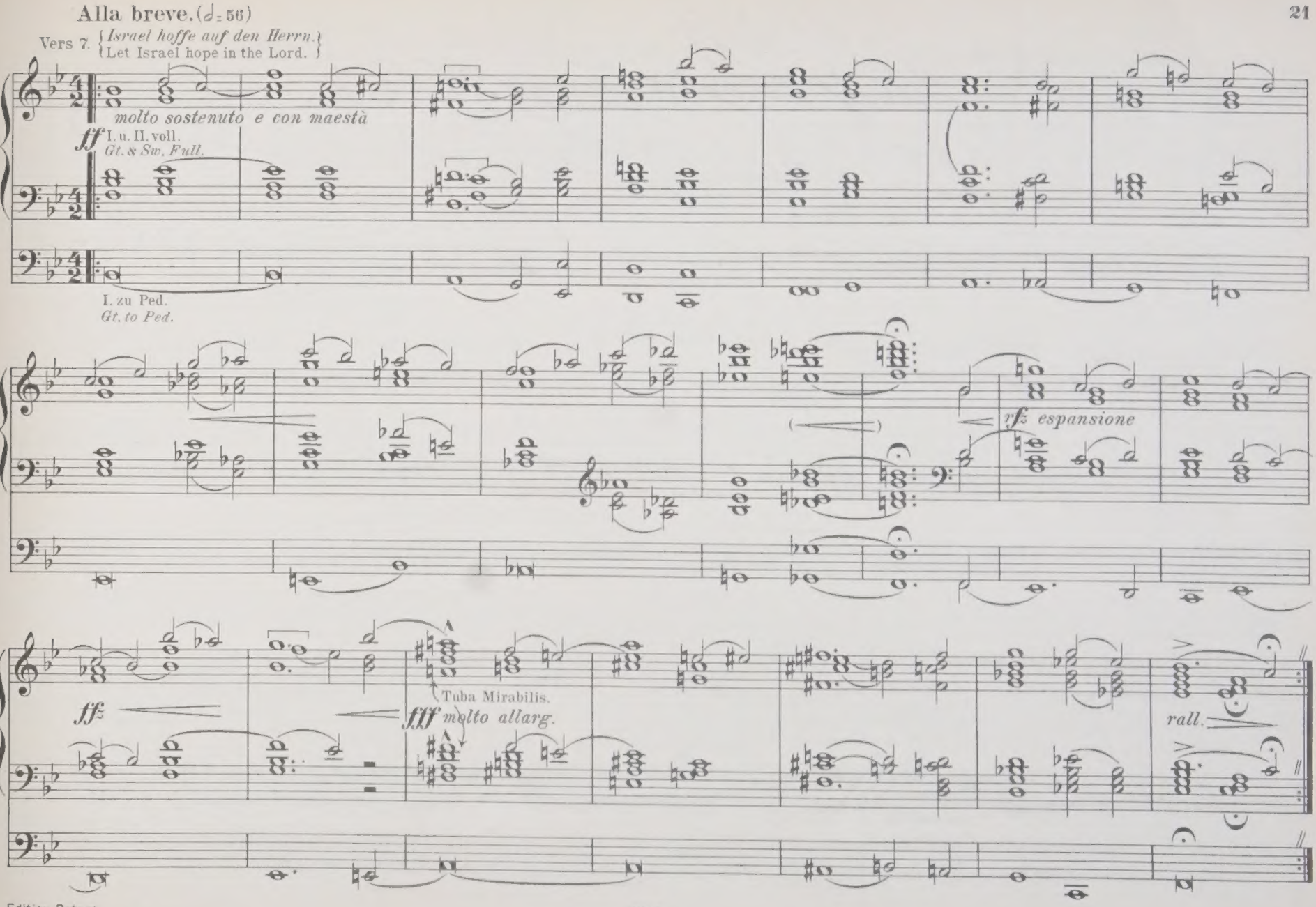

Andantino. (♪ = 84)
Vers 5 u.6. {Ich harre des Herrn. / I wait for the Lord.}
con espress.
p
II. Man. 8' Hob. u. Fl. 4'.
Sw. 8'; Oboe & Fl. 4'.
mf
III. Ch.
mp
ten.
Dul.
p leggiero
8' Violone allein.
8' only Cello.
p
ten.
f
II. Sw.
mf
III. Dulc.
Ch. Dul.
II. Sw.
f
con espress.
I. Gambe etc., gek. mit II mit Hob.
Gt. Gamba etc., coup. to Sw. with Oboe.

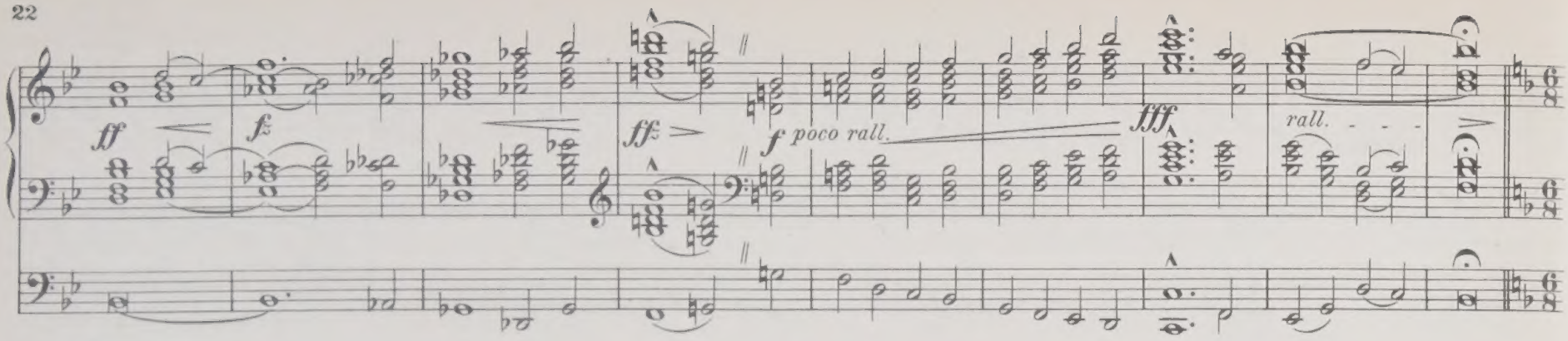

espansione
f
III.
Ch.
ten.
II.
Sw.
p
ten.
III.
Ch.
f
II.(beide Hände.)
Sw.(both hands.)
ff
I. u. II.
Gt. & Sw.


A
ff con
ten.
A
passione
mf
II. Sw.
ten.
III. Ch.
p
II. Sw.
mf
p
ten.
mf
II. Sw.
III. Ch.
p


f
II.
Sw.
mf
III.
Ch.
III.
Ch.
p
mf
II.
Sw.
mf
II.
Sw.
p
mf
I. Gambe etc.
Gt. Gamba etc.
II.
Sw.
mf
p
III.
Ch.
I.
Gt.
ten.
II. Voll.
Sw. Full.
f
ff
p
esp.


II.
Sw.
III.
Ch.
p
cresc. poco a poco
f poco brillante
ten.


Alla breve. (♩= 56)
Vers 7. {Israel hoffe auf den Herrn.
Let Israel hope in the Lord.}
molto sostenuto e con maestà
ff I. u. II. voll.
Gt. & Sw. Full.
I. zu Ped.
Gt. to Ped.
rfz espansione
ffz
fff molto allarg.
Tuba Mirabilis.
rall.

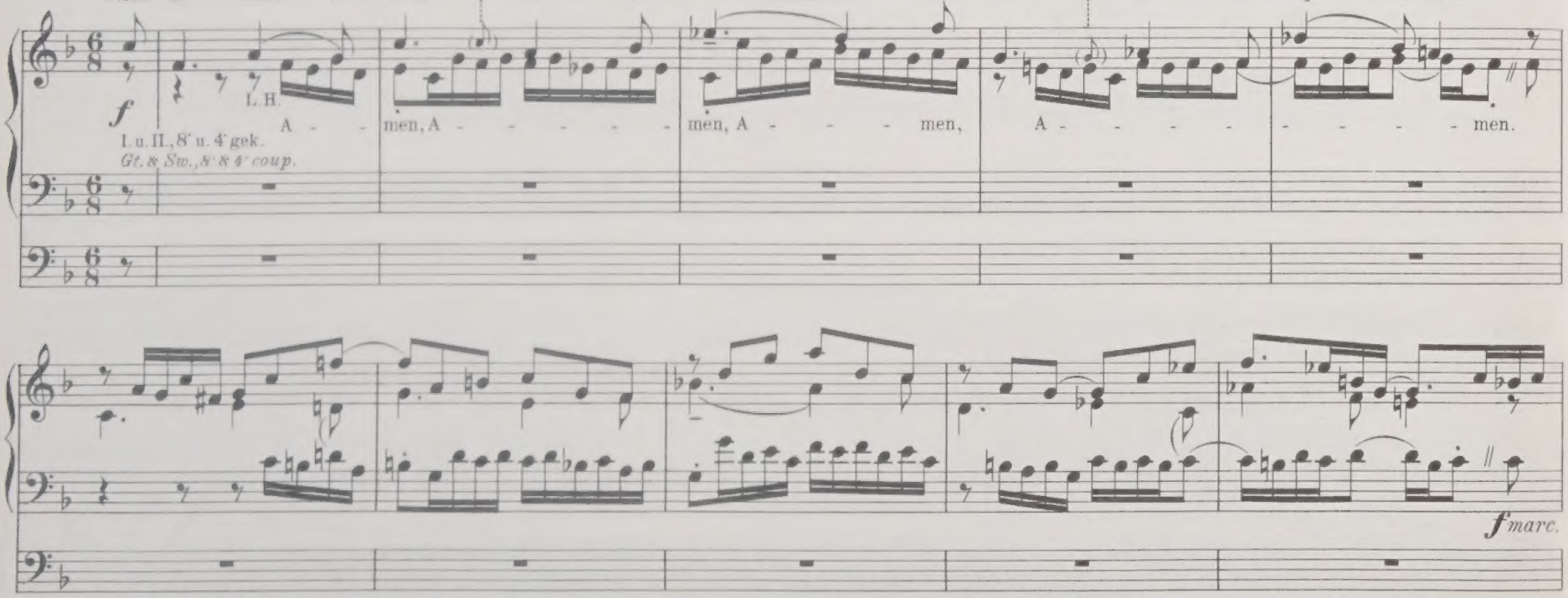


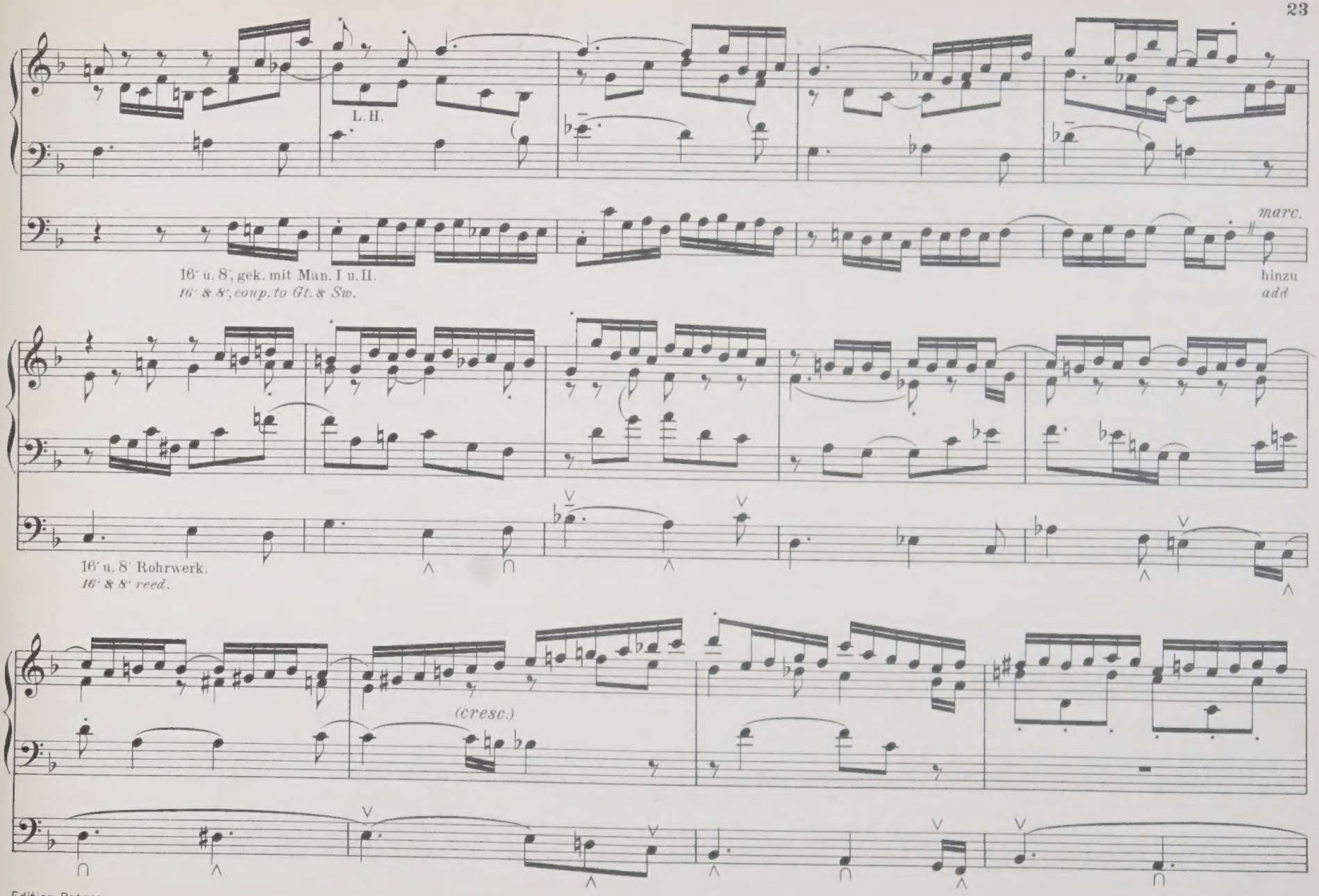
Doppelfuge.

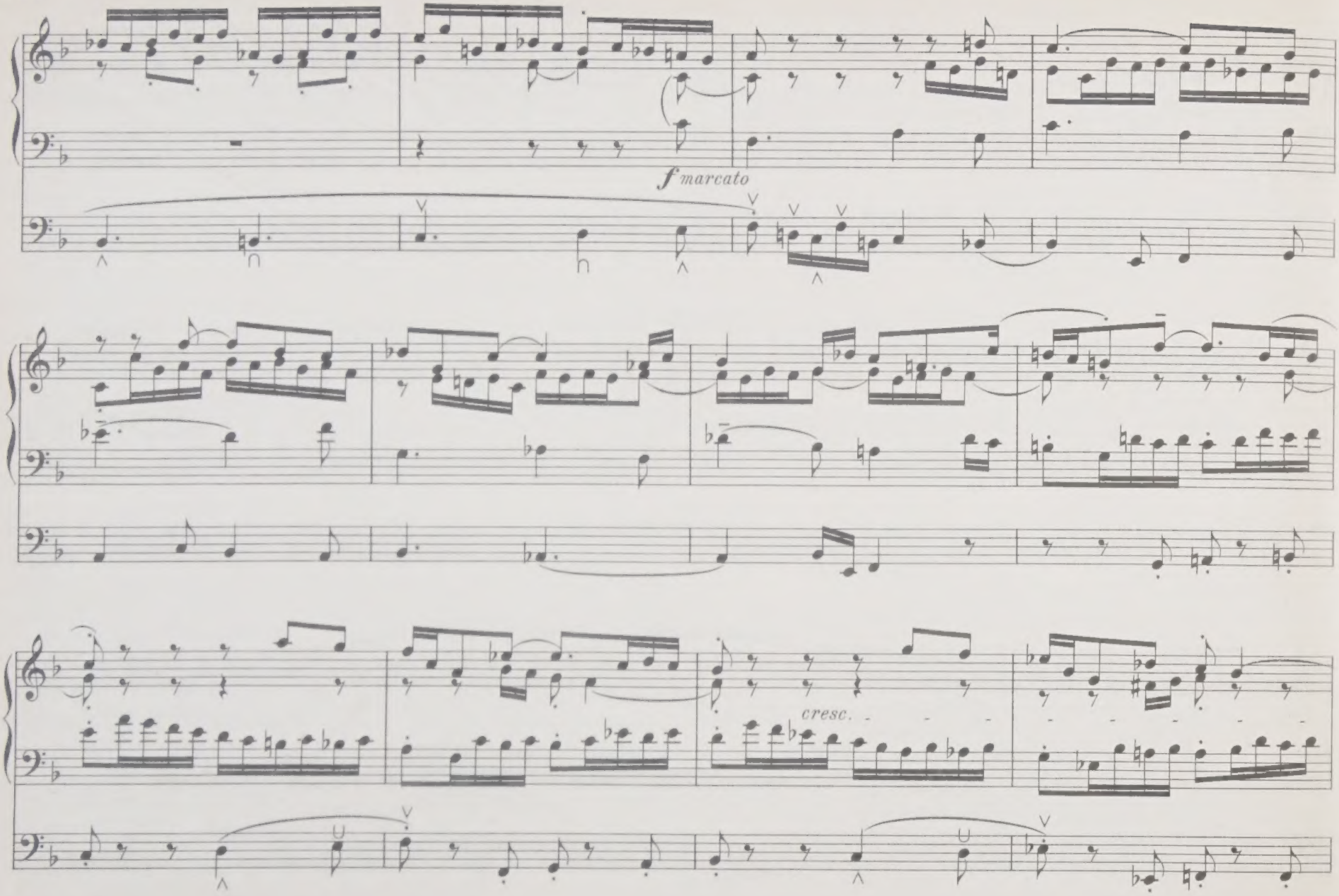
Double Fugue.

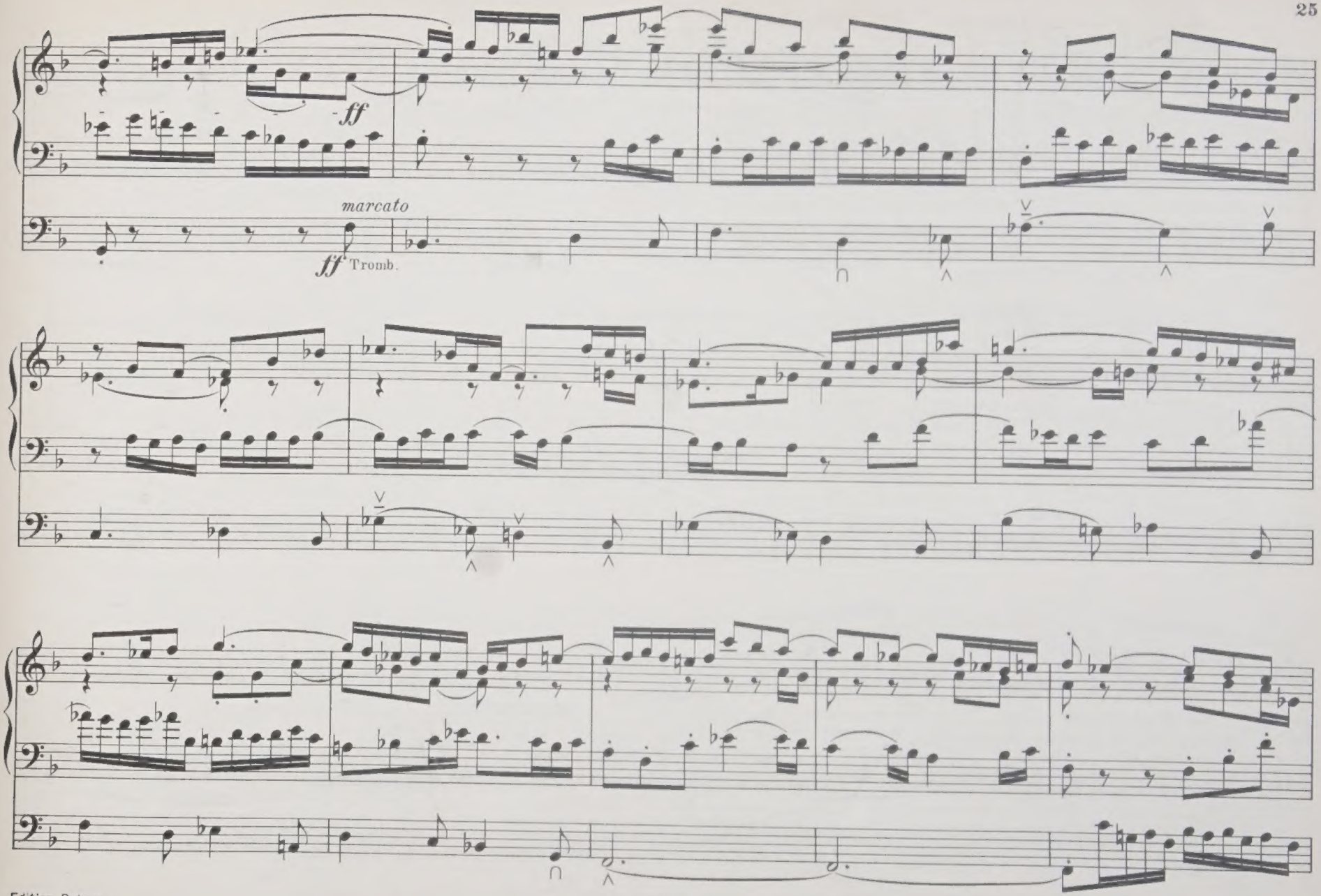
Allegro moderato, ma brillante. (♪ = 112)

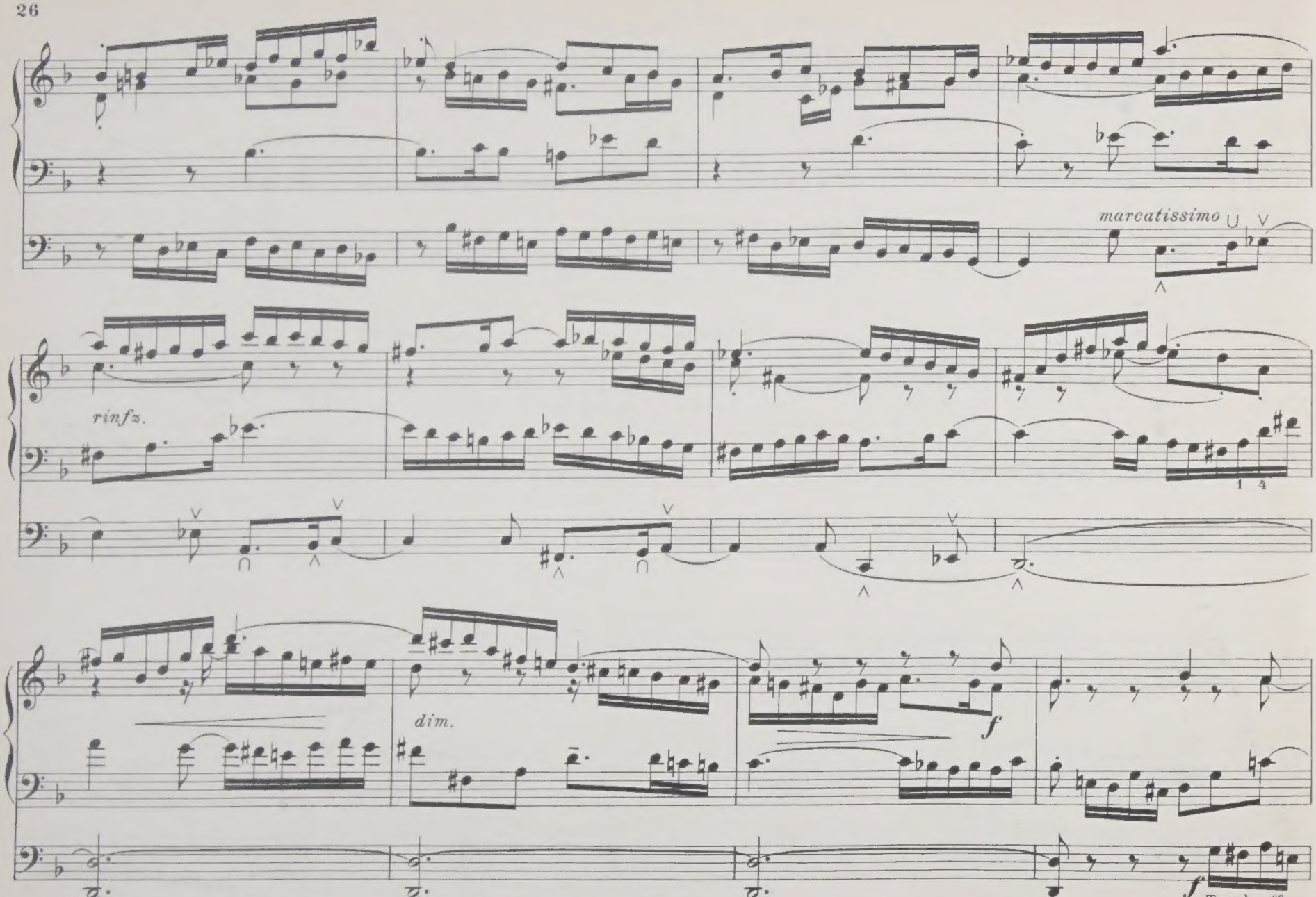
Vers 8. { *Und Er wird Is - ra - el er - lö - sen aus al - len sei - nen Sün - den.*
And he shall re - deem Is - ra - el from all his in - iq - ui - ties.

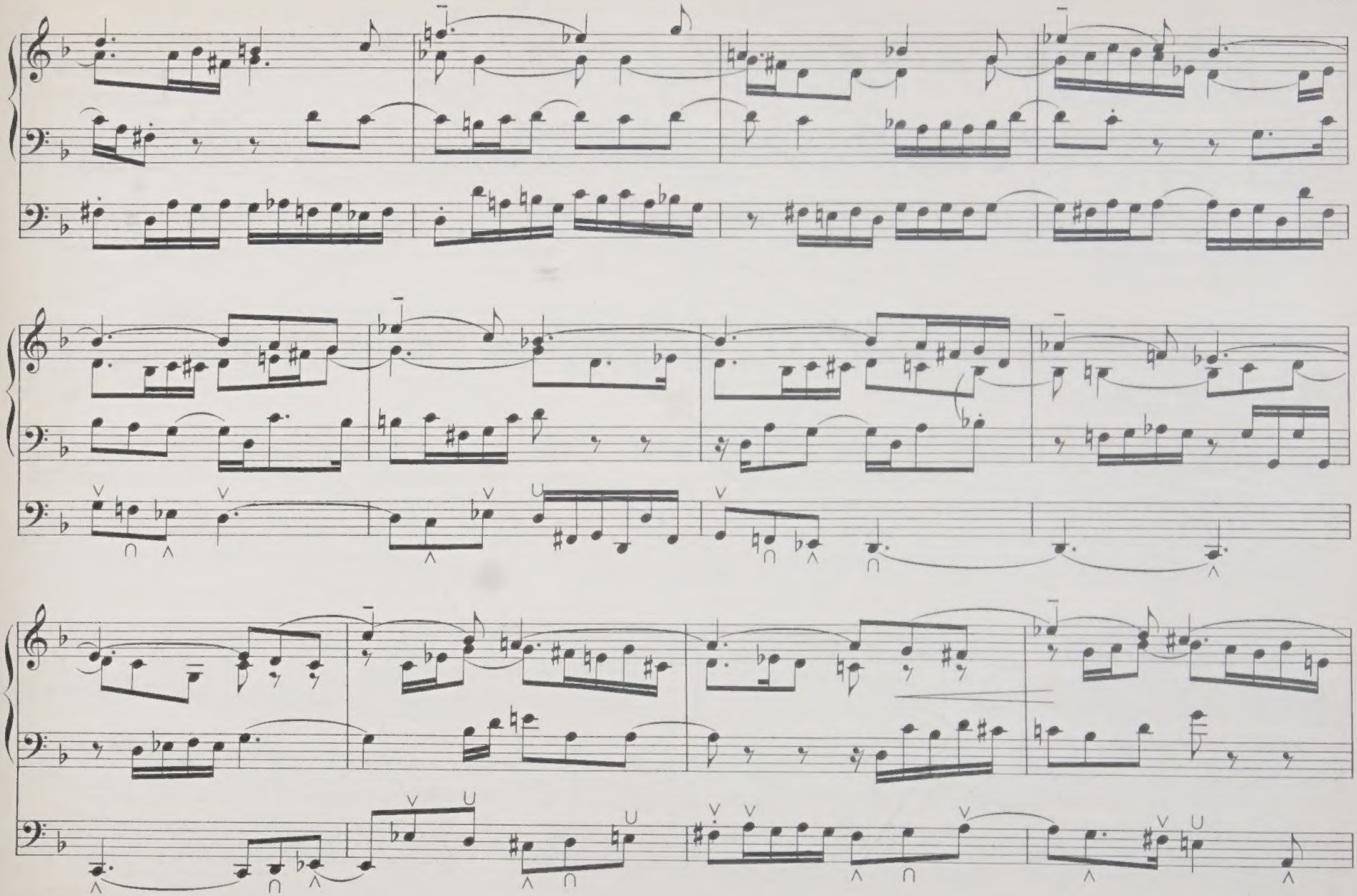


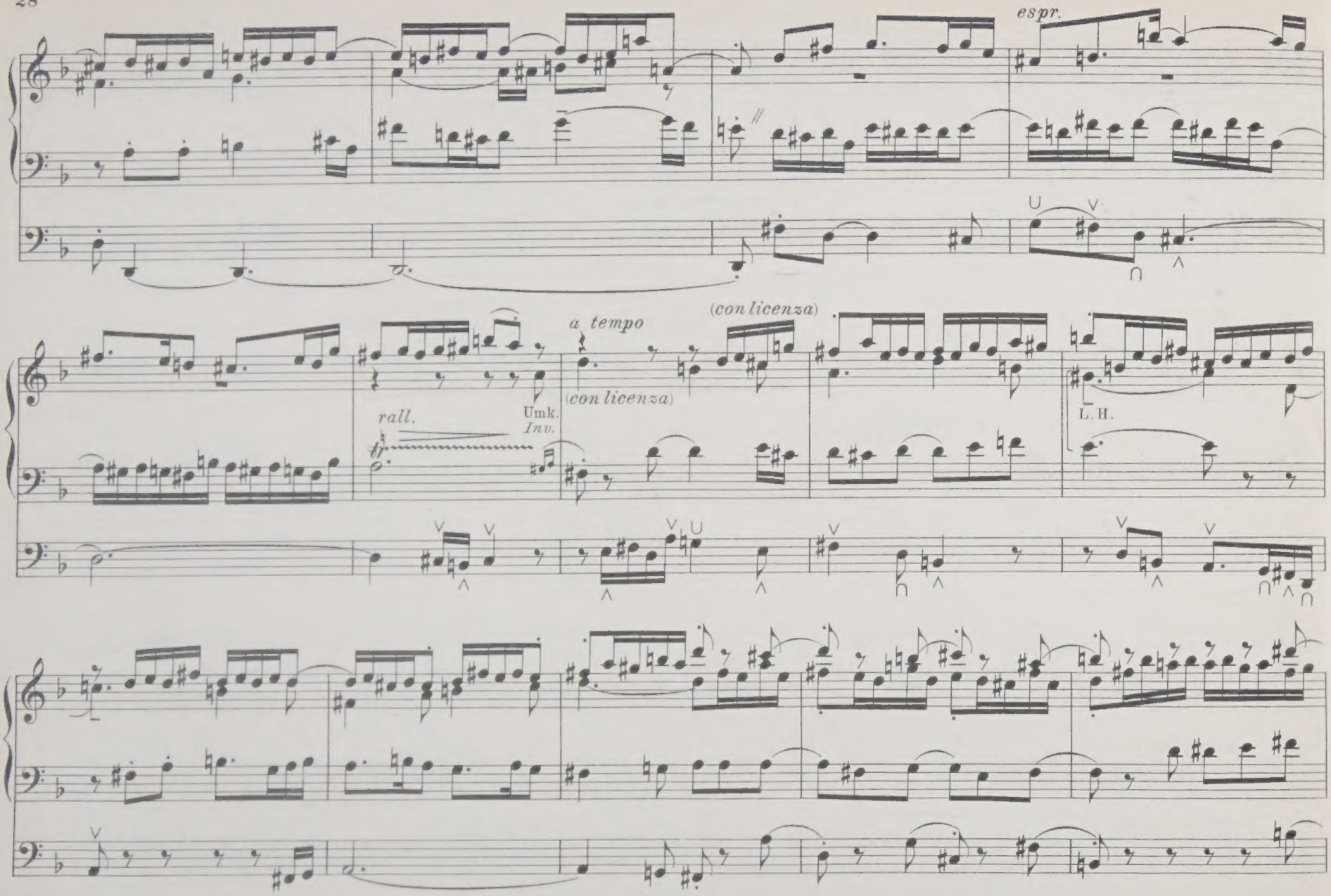

L. H.
marc.
16′ u. 8′, gek. mit Man. I u. II.
16′ & 8′, coup. to Gt. & Sw.
hinzu
add
16′ u. 8′ Rohrwerk.
16′ & 8′ reed.
(cresc.)

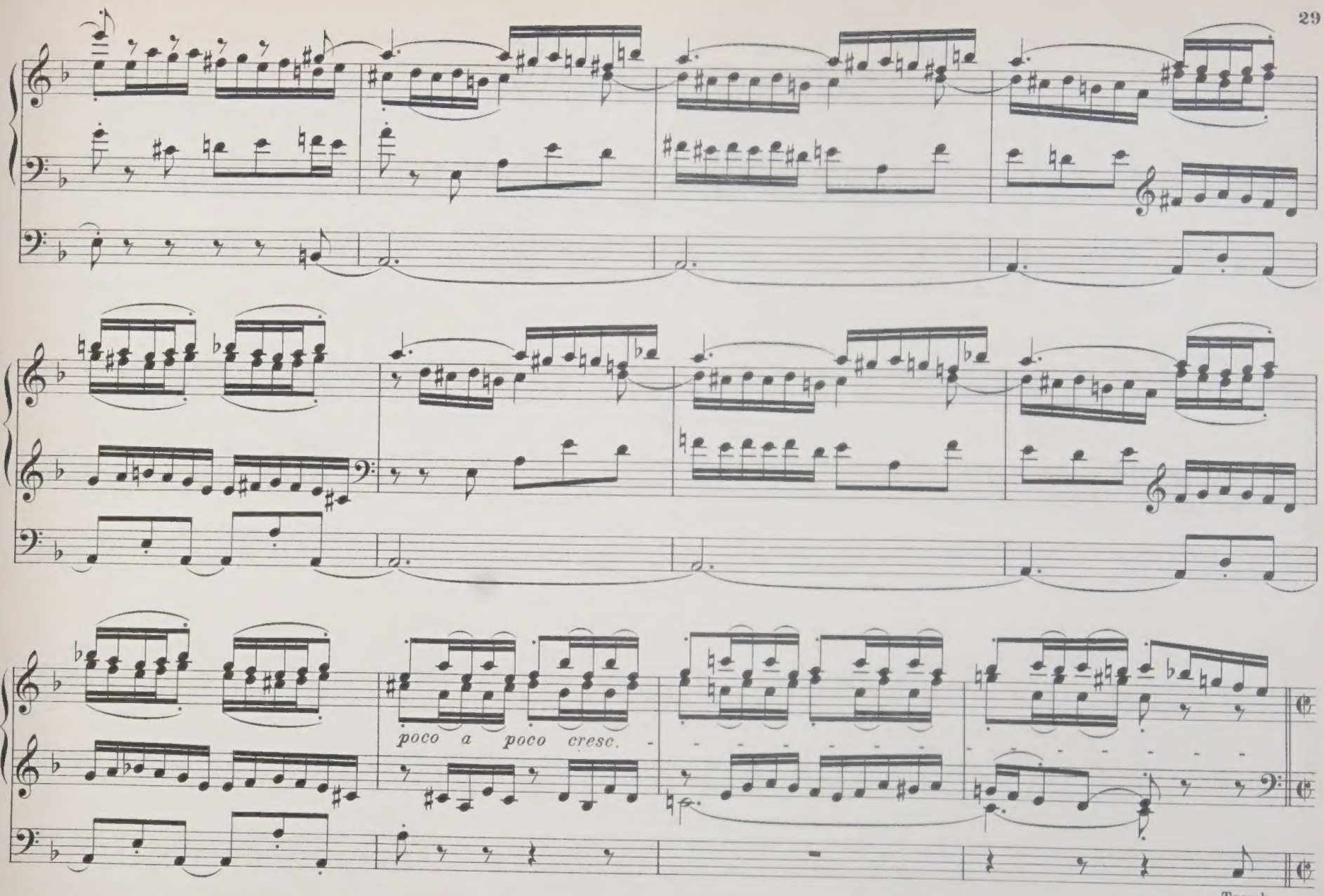

f marcato
cresc.

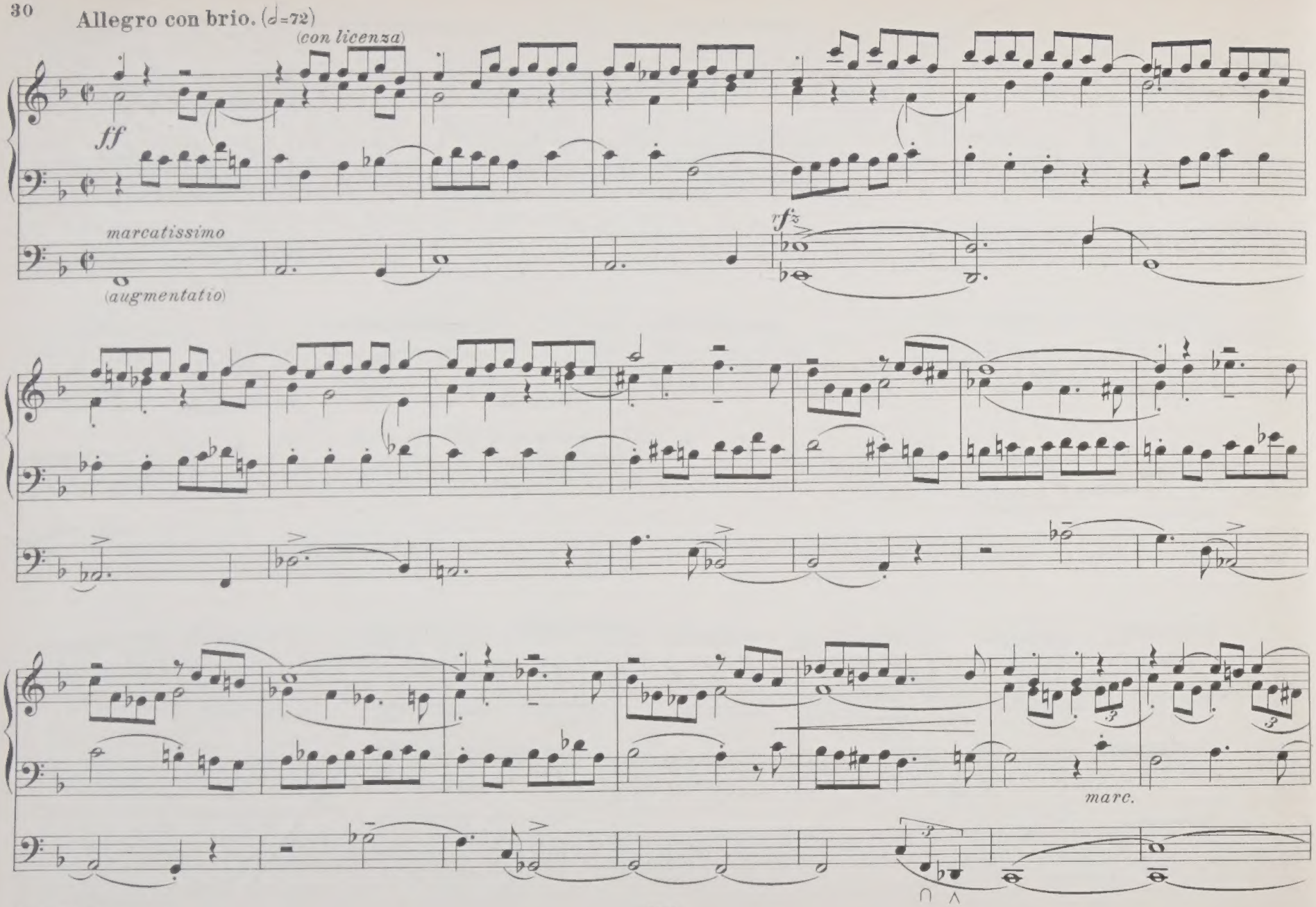

ff
marcato
ff Tromb.

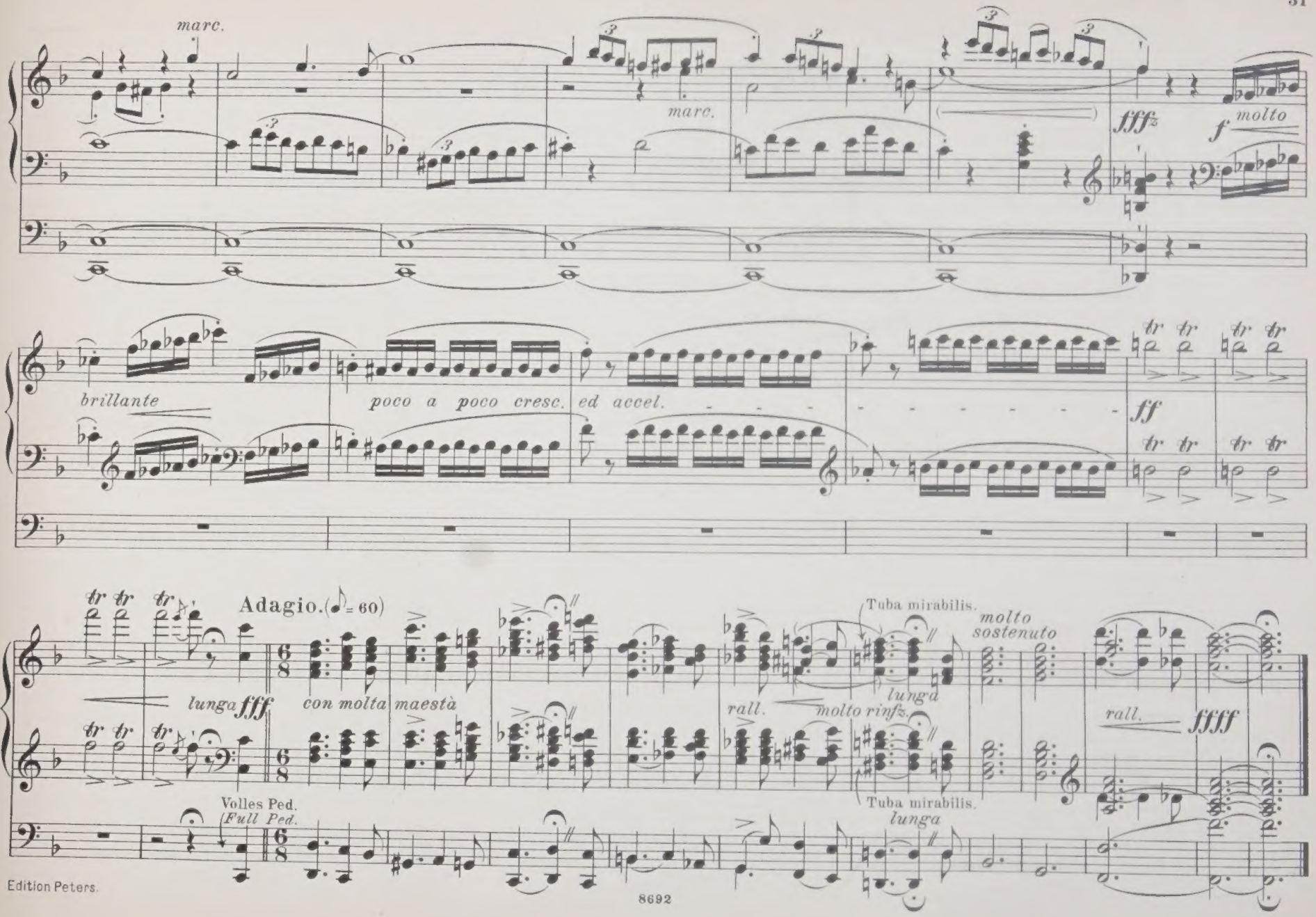

marcatissimo
rinfz.
1 4
dim.
f
f
Tromb. off.
Pos. ab.




espr.
a tempo
(con licenza)
(con licenza)
rall.
Umk.
Inv.
tr
L. H.


poco a poco cresc.
Tromb.
Posaune.


Allegro con brio. (♩=72)
(con licenza)
ff
marcatissimo
(augmentatio)
rf
marc.


marc.
marc.
fffz
f molto
brillante
poco a poco cresc. ed accel.
ff
Adagio. (♩= 60)
lunga fff
con molta maestà
Volles Ped.
(Full Ped.
Tuba mirabilis.
lunga
rall.
molto rinfz.
Tuba mirabilis.
lunga
molto sostenuto
rall.
ffff

Symphonische Sonate

für die Orgel

von

H. W. NICHOLL

Opus 42.

Eigenthum des Verlegers.

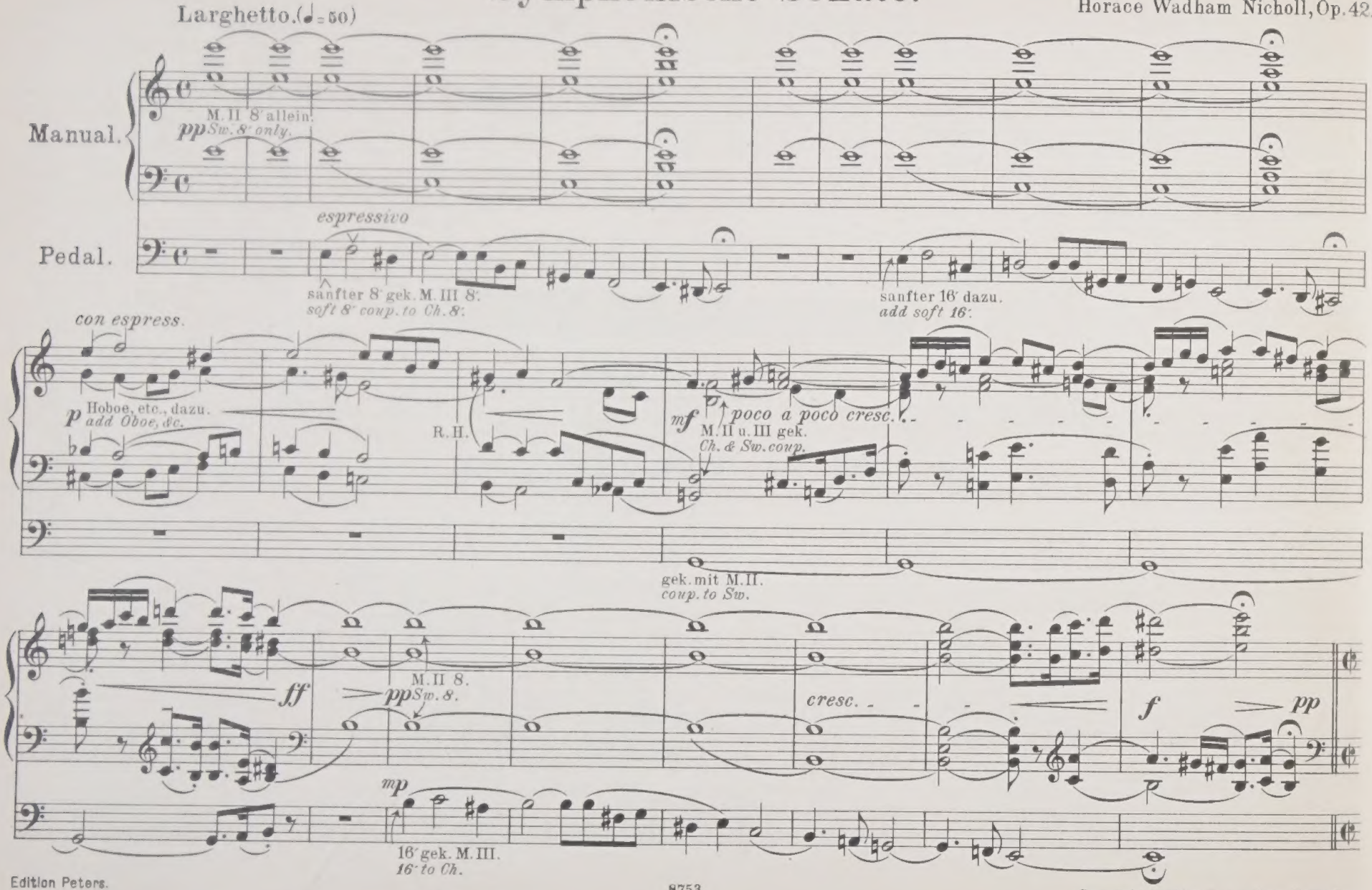
8753.

LEIPZIG.
C. F. PETERS.

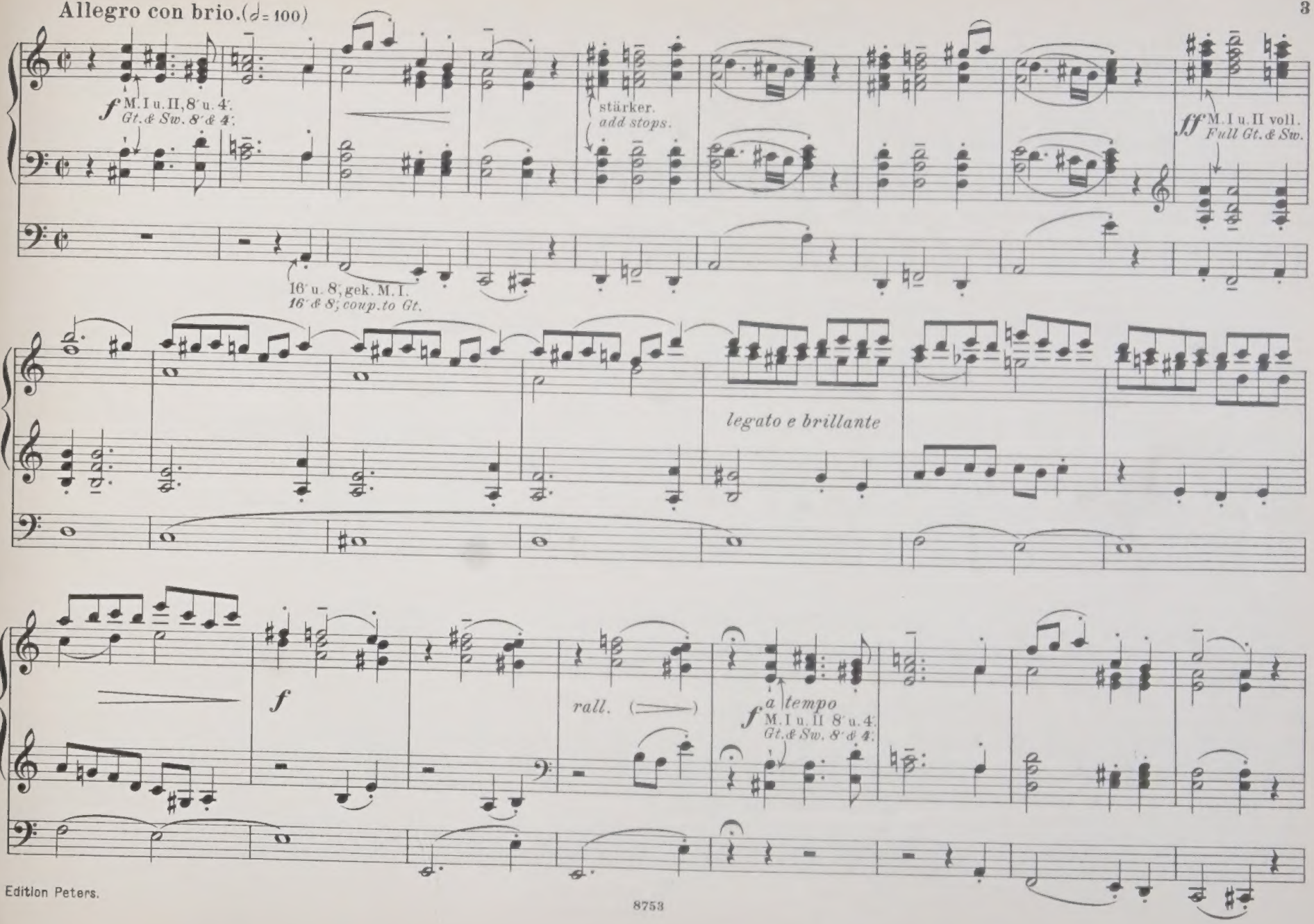
Herrn Prof. A. W. Gottschalg freundlichst gewidmet.

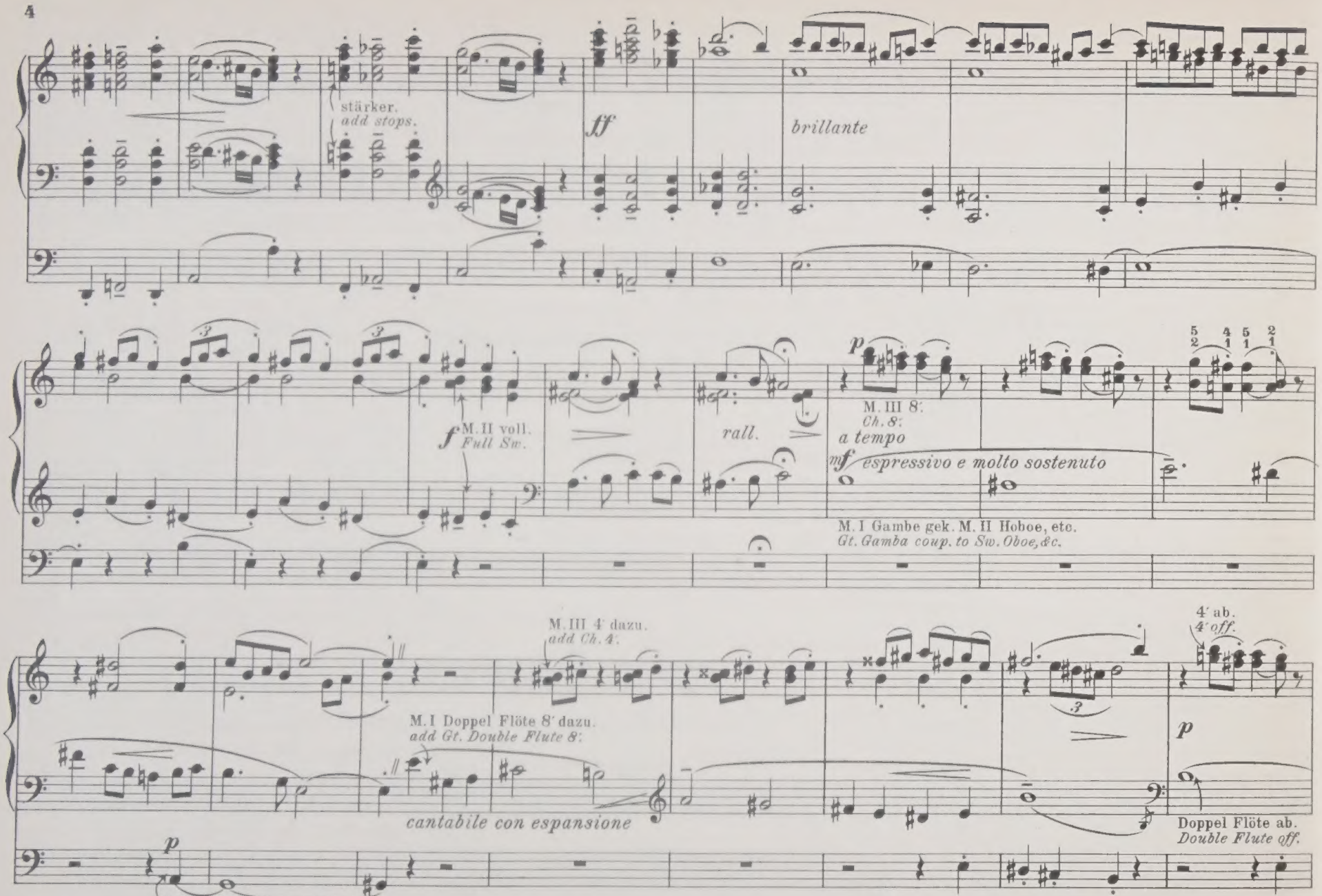
Symphonische Sonate.

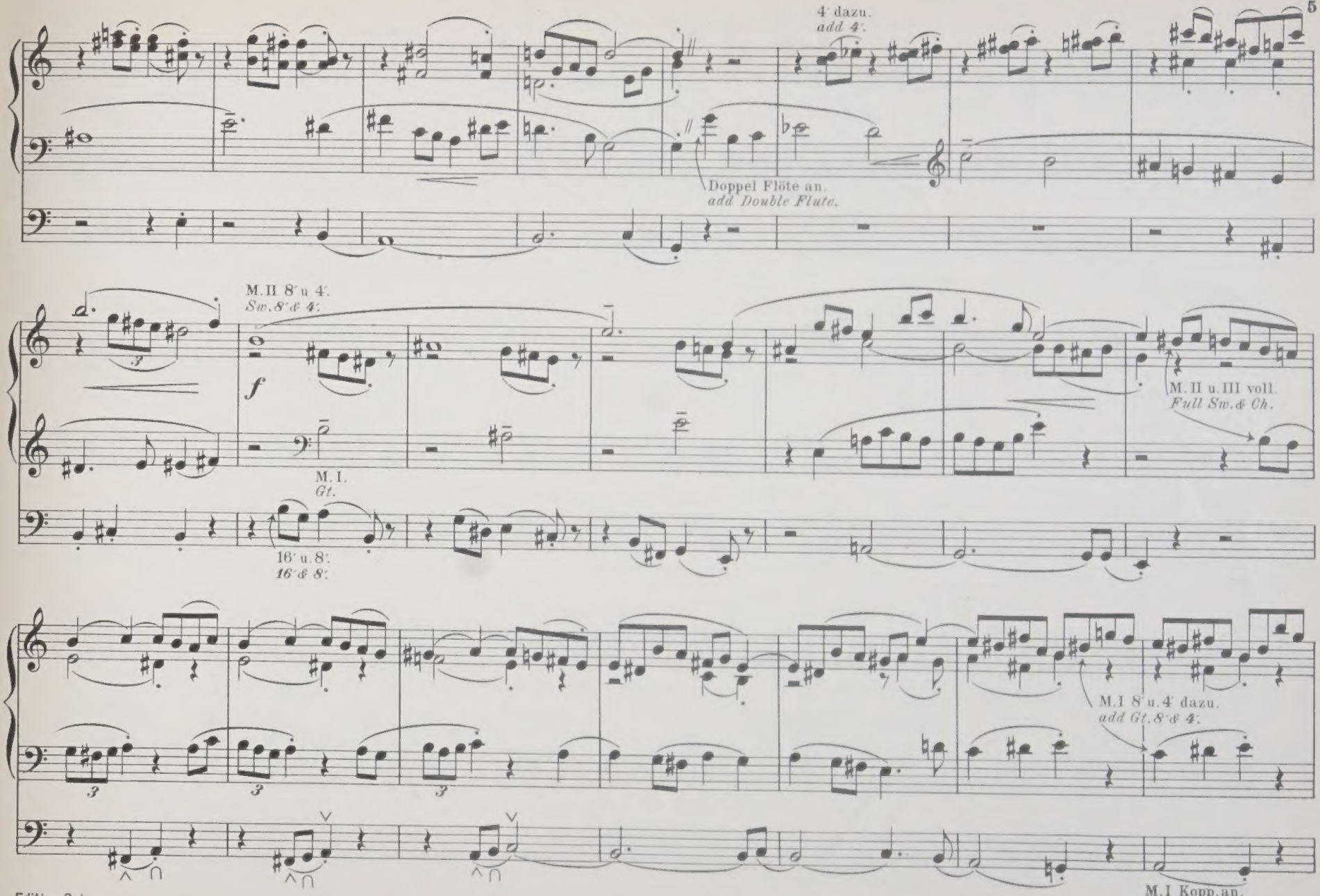
Horace Wadham Nicholl, Op. 42.

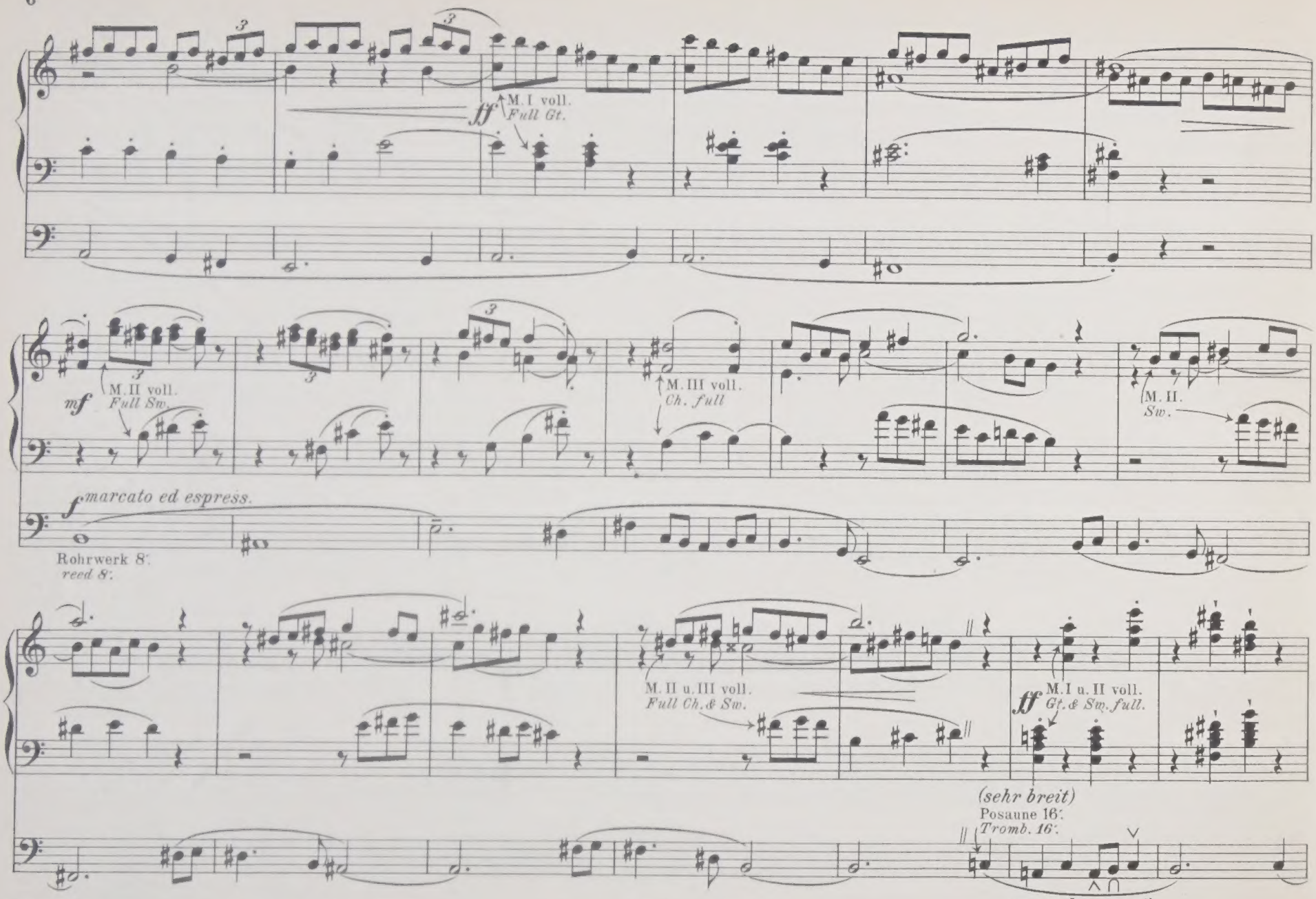


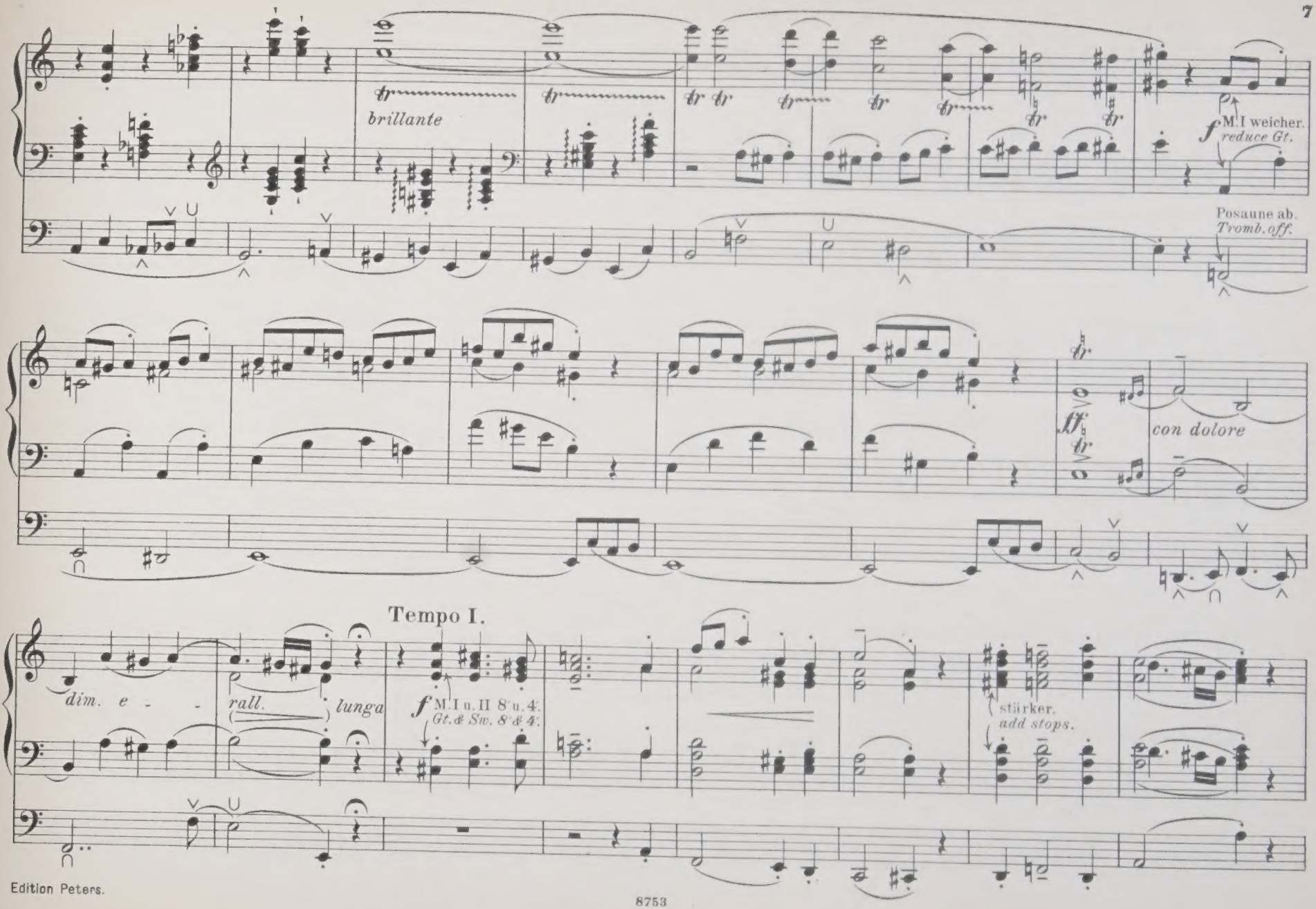
Copyright 1901 by C. F. Peters, Leipzig.

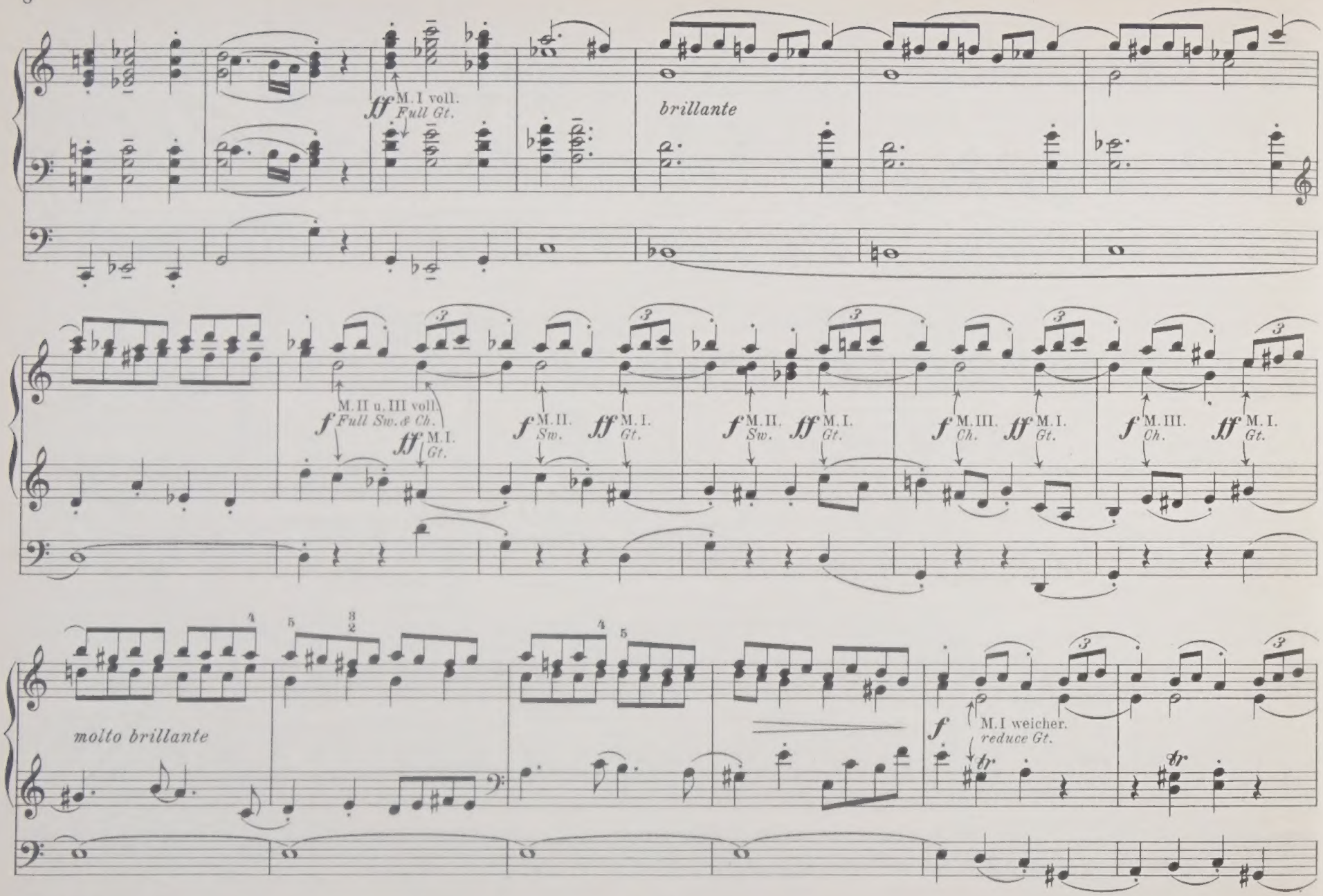

Allegro con brio. (♩= 100)
f M. I u. II, 8′ u. 4′.
Gt. & Sw. 8′ & 4′.
stärker.
add stops.
ff M. I u. II voll.
Full Gt. & Sw.
16′ u. 8′ gek. M. I.
16′ & 8′ coup. to Gt.
legato e brillante
f
rall.
a tempo
f M. I u. II 8′ u. 4′.
Gt. & Sw. 8′ & 4′.

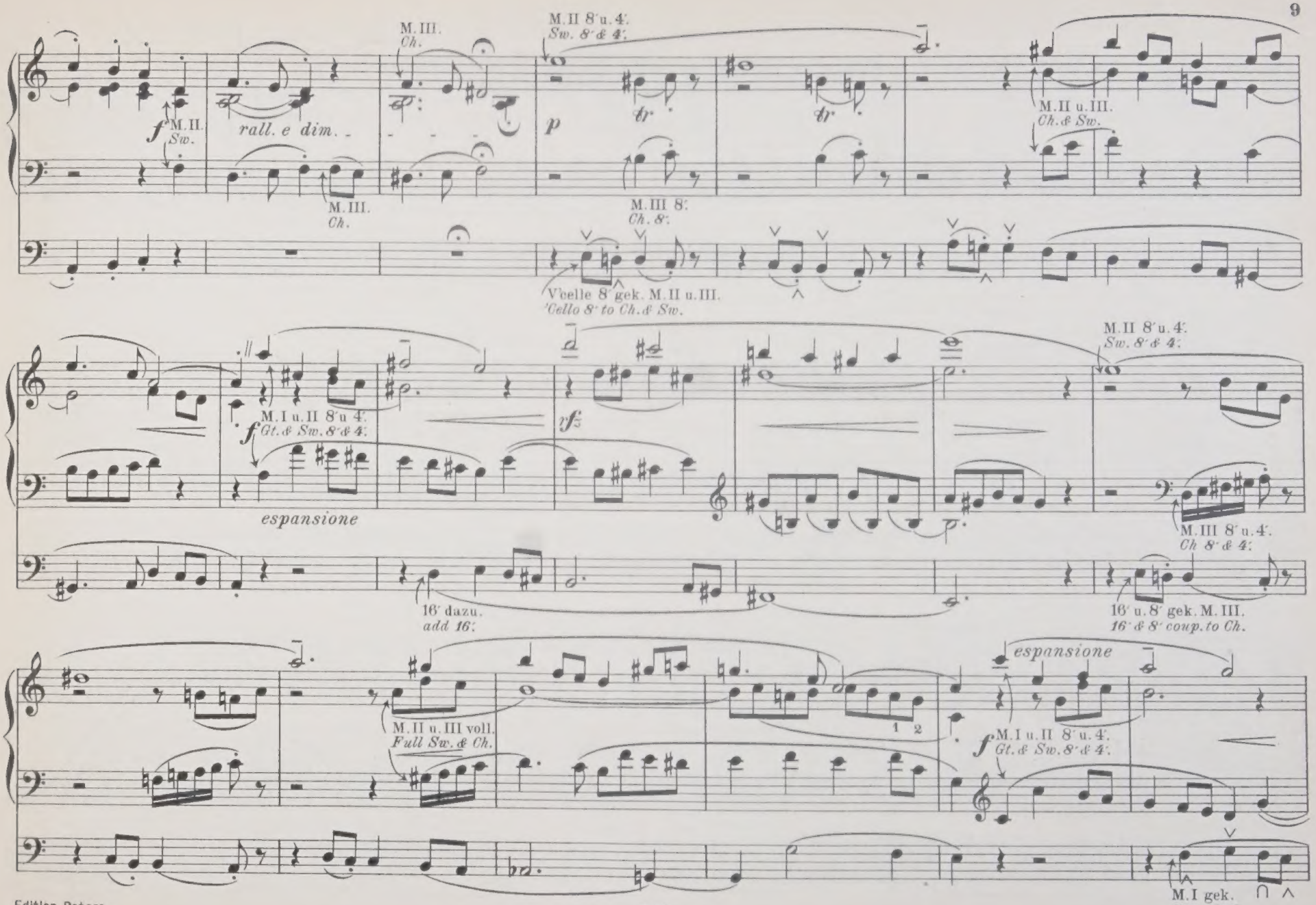

stärker.
add stops.
ff
brillante
f M. II voll.
Full Sw.
rall.
p
M. III 8'.
Ch. 8'.
a tempo
mf espressivo e molto sostenuto
M. I Gambe gek. M. II Hoboe, etc.
Gt. Gamba coup. to Sw. Oboe, &c.
M. III 4' dazu.
add Ch. 4'.
M. I Doppel Flöte 8' dazu.
add Gt. Double Flute 8'.
cantabile con espansione
4' ab.
4' off.
p
Doppel Flöte ab.
Double Flute off.
p
M. III gek.
Ped. to Ch.

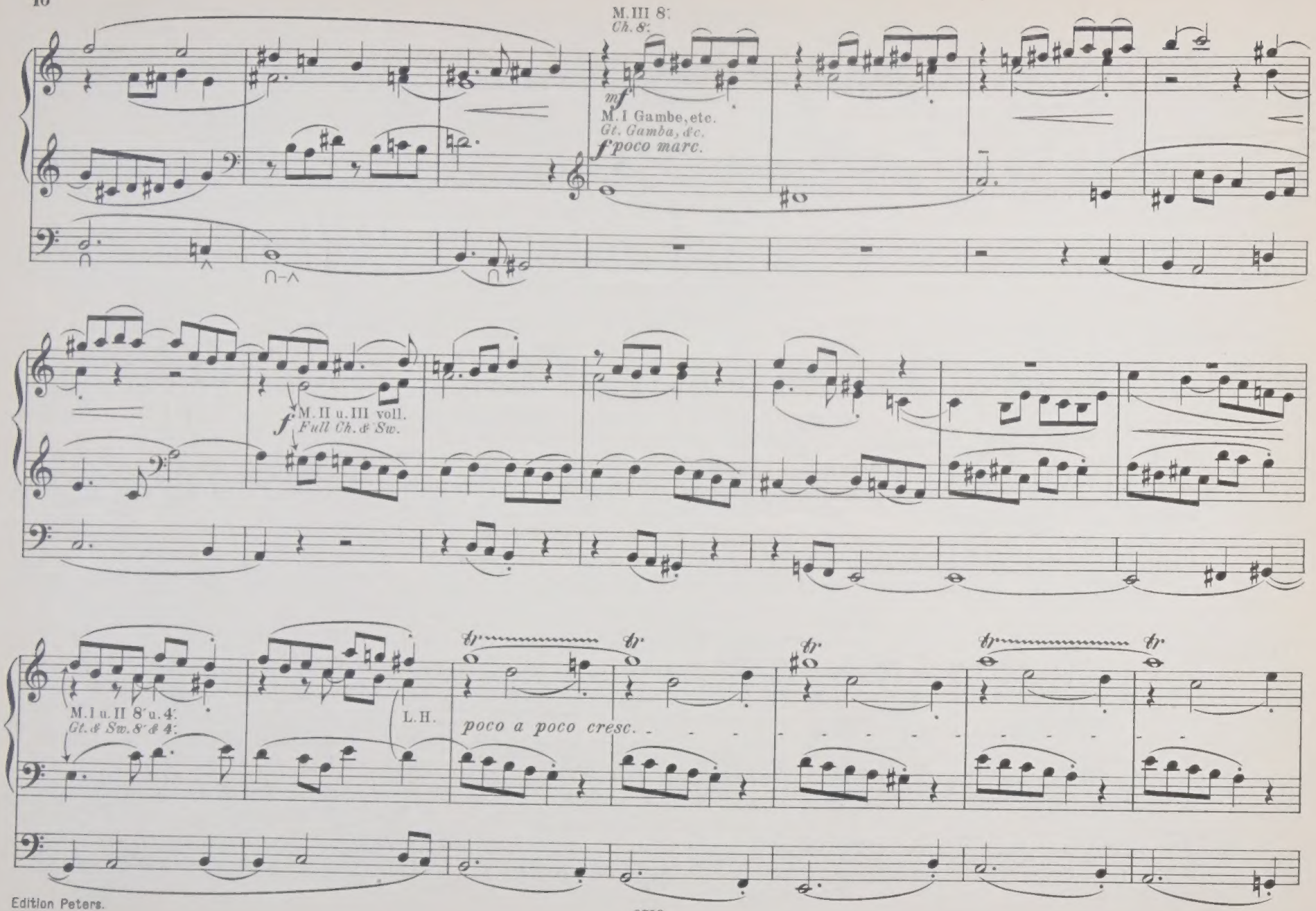

4′ dazu.
add 4′.
Doppel Flöte an.
add Double Flute.
M.II 8′ u 4′.
Sw.8′ & 4′.
f
M.I.
Gt.
16′ u.8′.
16′ & 8′.
M.II u.III voll.
Full Sw.& Ch.
M.I 8′ u.4′ dazu.
add Gt.8′ & 4′.
M.I Kopp.an.
Ped.to Gt.

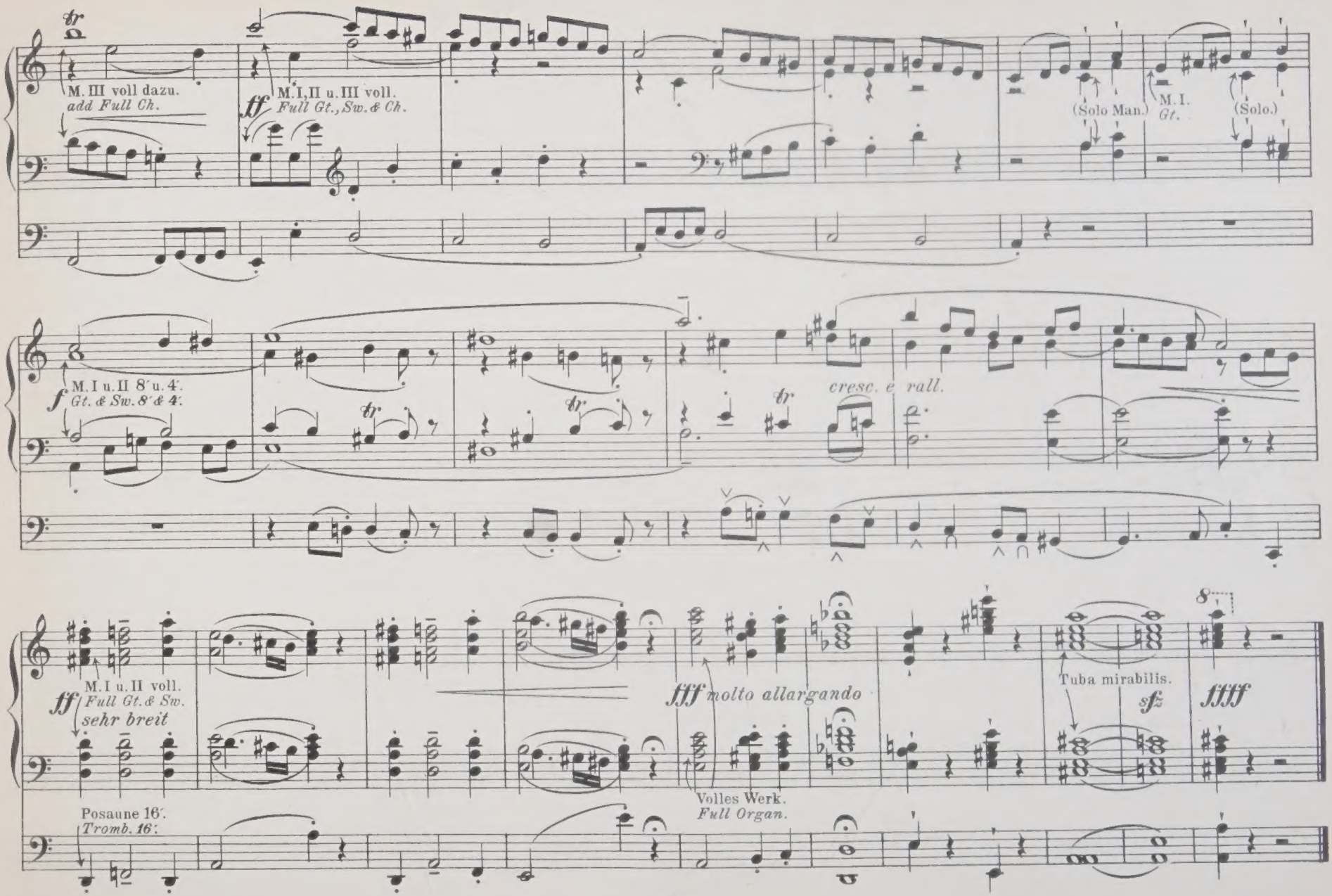

ff
M. I voll.
Full Gt.
mf
M. II voll.
Full Sw.
M. III voll.
Ch. full
M. II.
Sw.
f marcato ed espress.
Rohrwerk 8'.
reed 8'.
M. II u. III voll.
Full Ch. & Sw.
ff
M. I u. II voll.
Gt. & Sw. full.
(sehr breit)
Posaune 16'.
Tromb. 16'.
con molta maestà.


brillante
f M.I weicher.
reduce Gt.
Posaune ab.
Tromb. off.
ff
con dolore
Tempo I.
dim. e - -
rall.
lunga
f M.I u. II 8' u. 4'.
Gt. & Sw. 8' & 4'.
stärker.
add stops.

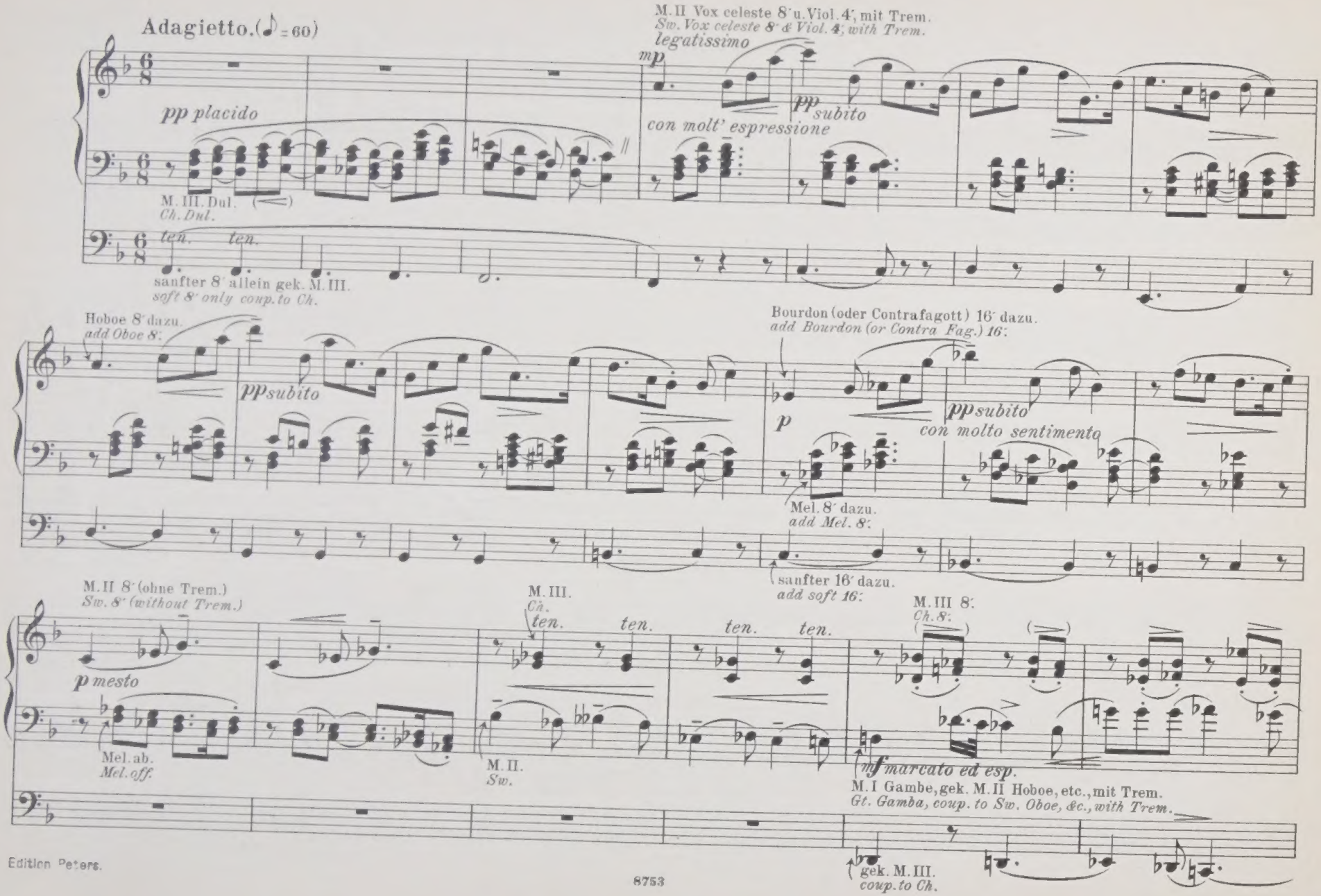

ff M. I voll.
Full Gt.
brillante
f M. II u. III voll.
Full Sw. & Ch.
ff M. I.
Gt.
f M. II.
Sw.
ff M. I.
Gt.
f M. II.
Sw.
ff M. I.
Gt.
f M. III.
Ch.
ff M. I.
Gt.
f M. III.
Ch.
ff M. I.
Gt.
molto brillante
f
M. I weicher.
reduce Gt.

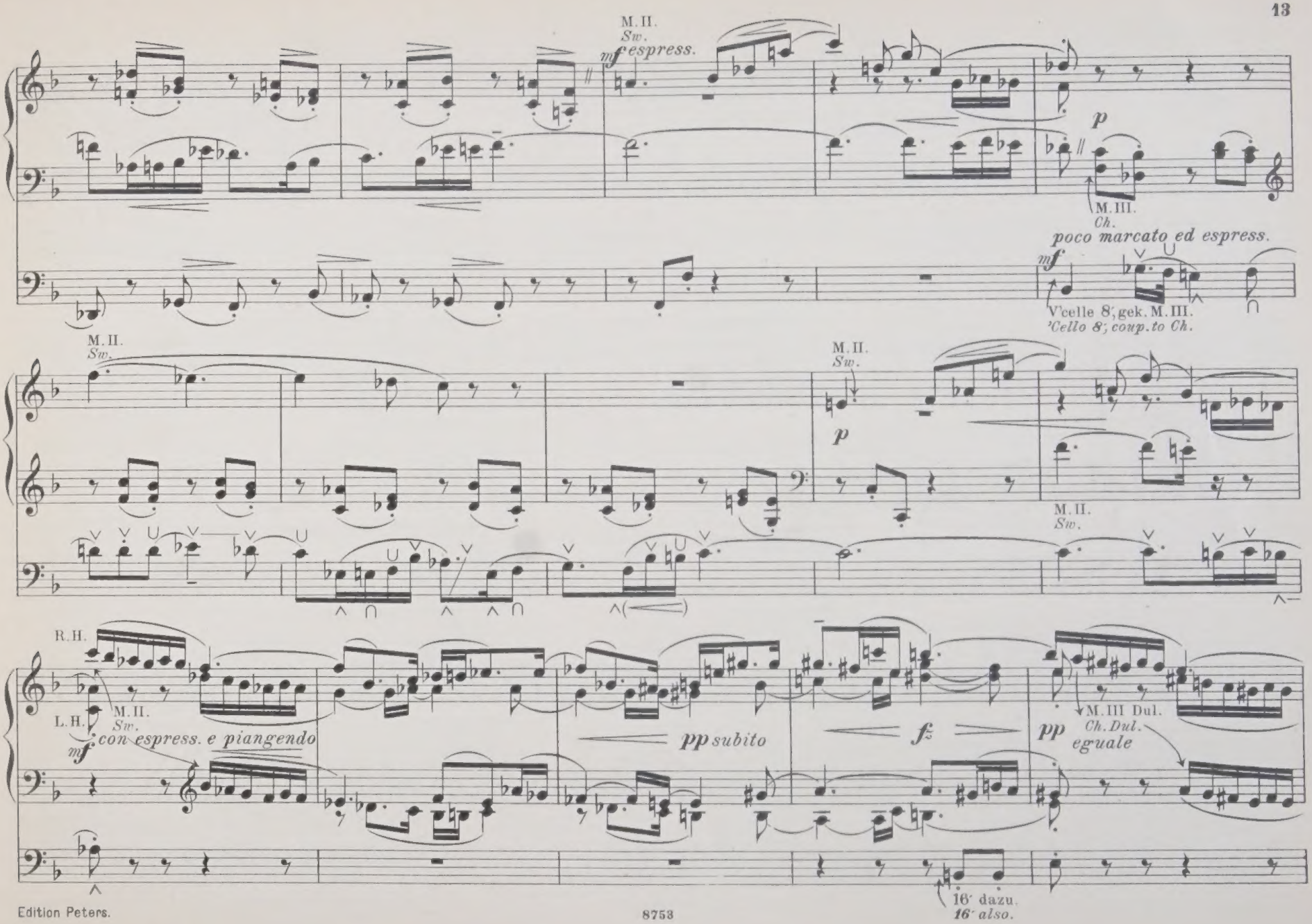

M.II.
Sw.
rall. e dim.
M.III.
Ch.
M.III.
Ch.
M.II 8′u.4′.
Sw. 8′ & 4′.
p
tr
tr
M.II u.III.
Ch.& Sw.
M.III 8′.
Ch. 8′.
Vcelle 8′ gek. M.II u.III.
'Cello 8′ to Ch.& Sw.
M.I u.II 8′u 4′.
Gt.& Sw.8′& 4′.
espansione
16′ dazu.
add 16′.
M.II 8′u.4′.
Sw. 8′ & 4′.
M.III 8′u.4′.
Ch 8′ & 4′.
16′ u.8′ gek. M.III.
16′ & 8′ coup.to Ch.
M.II u.III voll.
Full Sw.& Ch.
1 2
espansione
M.I u.II 8′u.4′.
Gt.& Sw.8′& 4′.
M.I gek.
Gt. to Ped.

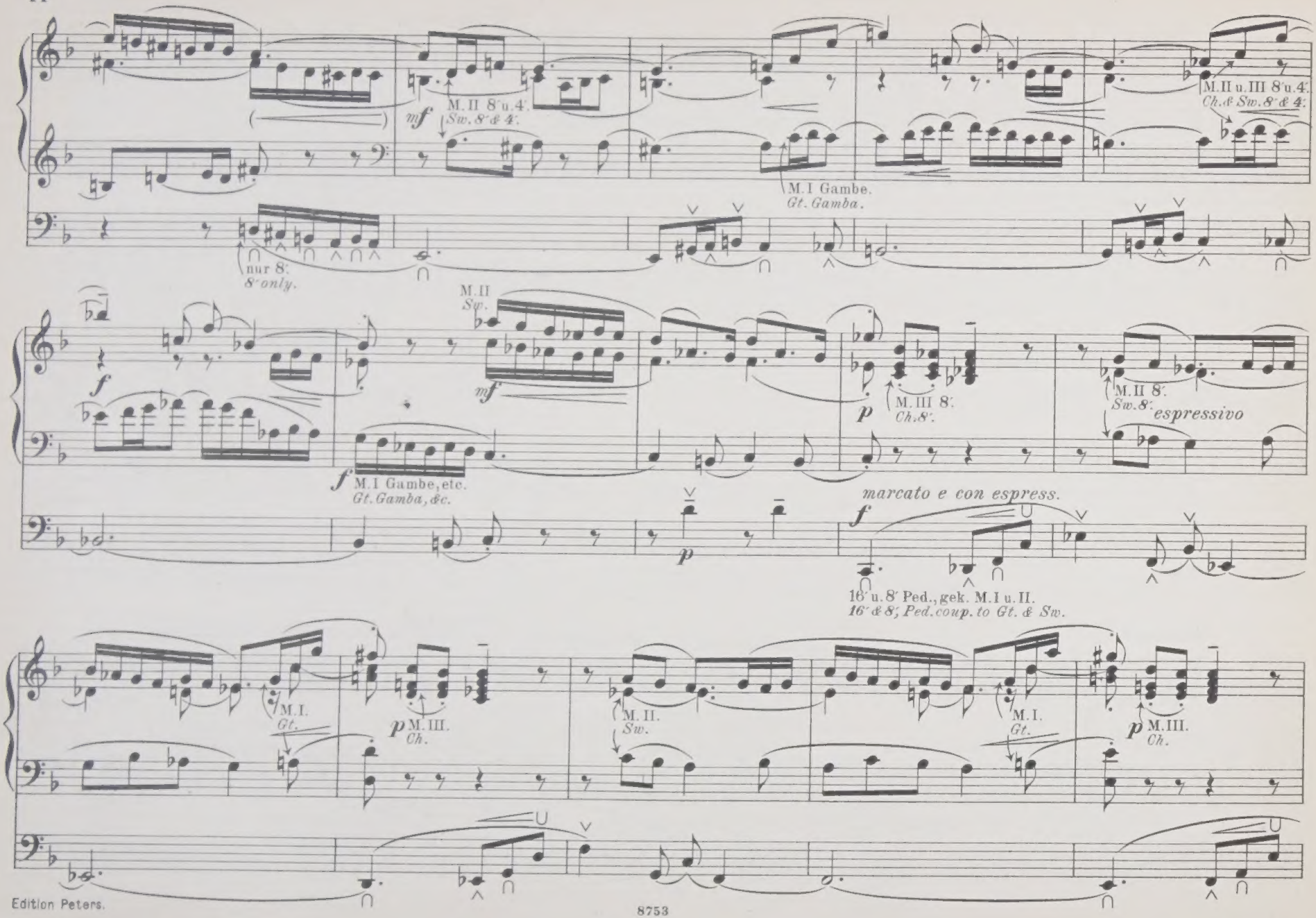

M. III 8'
Ch. 8'.
mf
M. I Gambe, etc.
Gt. Gamba, &c.
f poco marc.
M. II u. III voll.
Full Ch. & Sw.
M. I u. II 8' u. 4'.
Gt. & Sw. 8' & 4'.
L. H.
poco a poco cresc.
tr

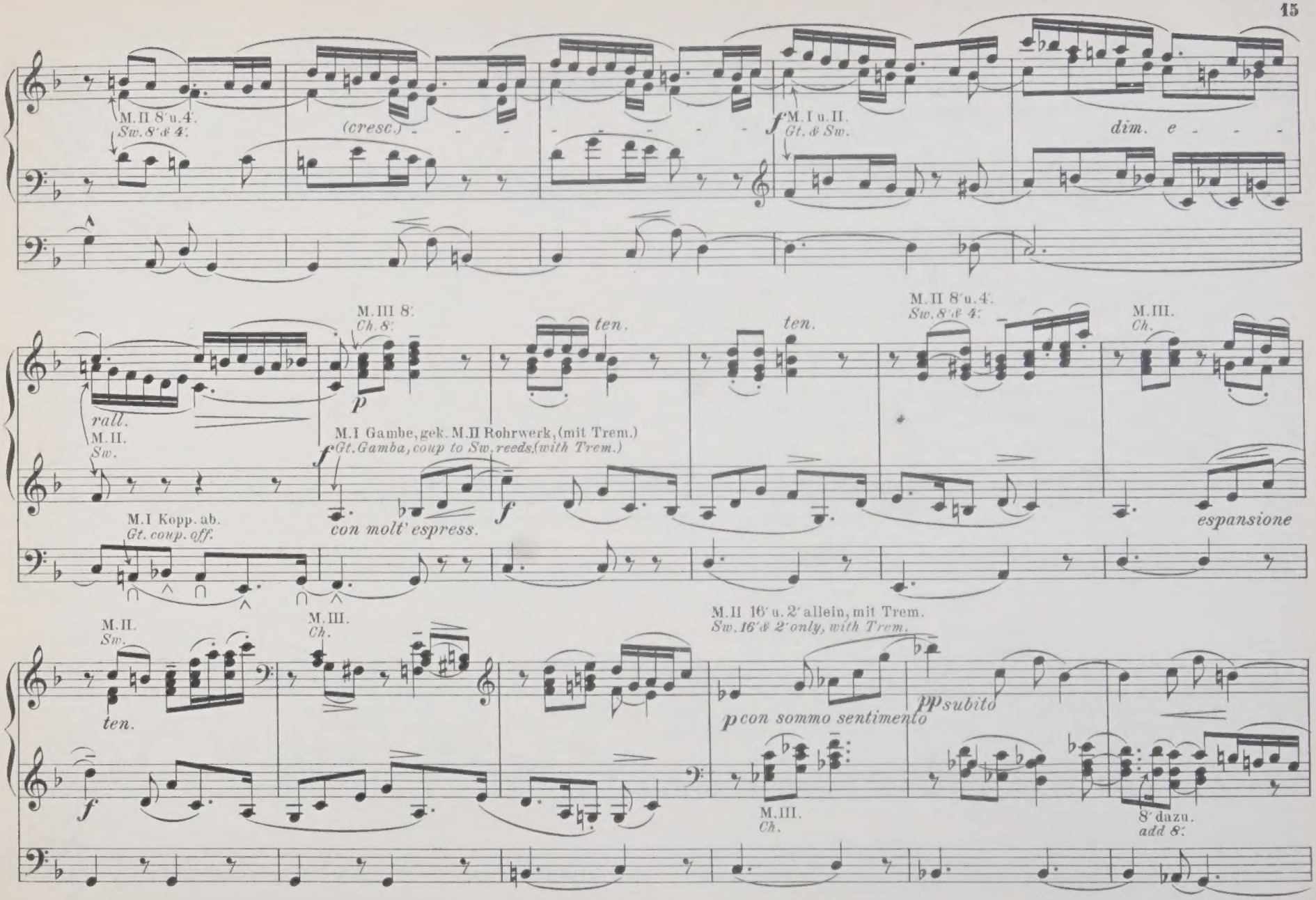

M. III voll dazu.
add Full Ch.
ff
M. I, II u. III voll.
Full Gt., Sw. & Ch.
(Solo Man.)
M. I.
Gt.
(Solo.)
f
M. I u. II 8′ u. 4′.
Gt. & Sw. 8′ & 4′.
cresc. e rall.
ff
M. I u. II voll.
Full Gt. & Sw.
sehr breit
fff molto allargando
Tuba mirabilis.
sfz
ffff
Posaune 16′.
Tromb. 16′.
Volles Werk.
Full Organ.

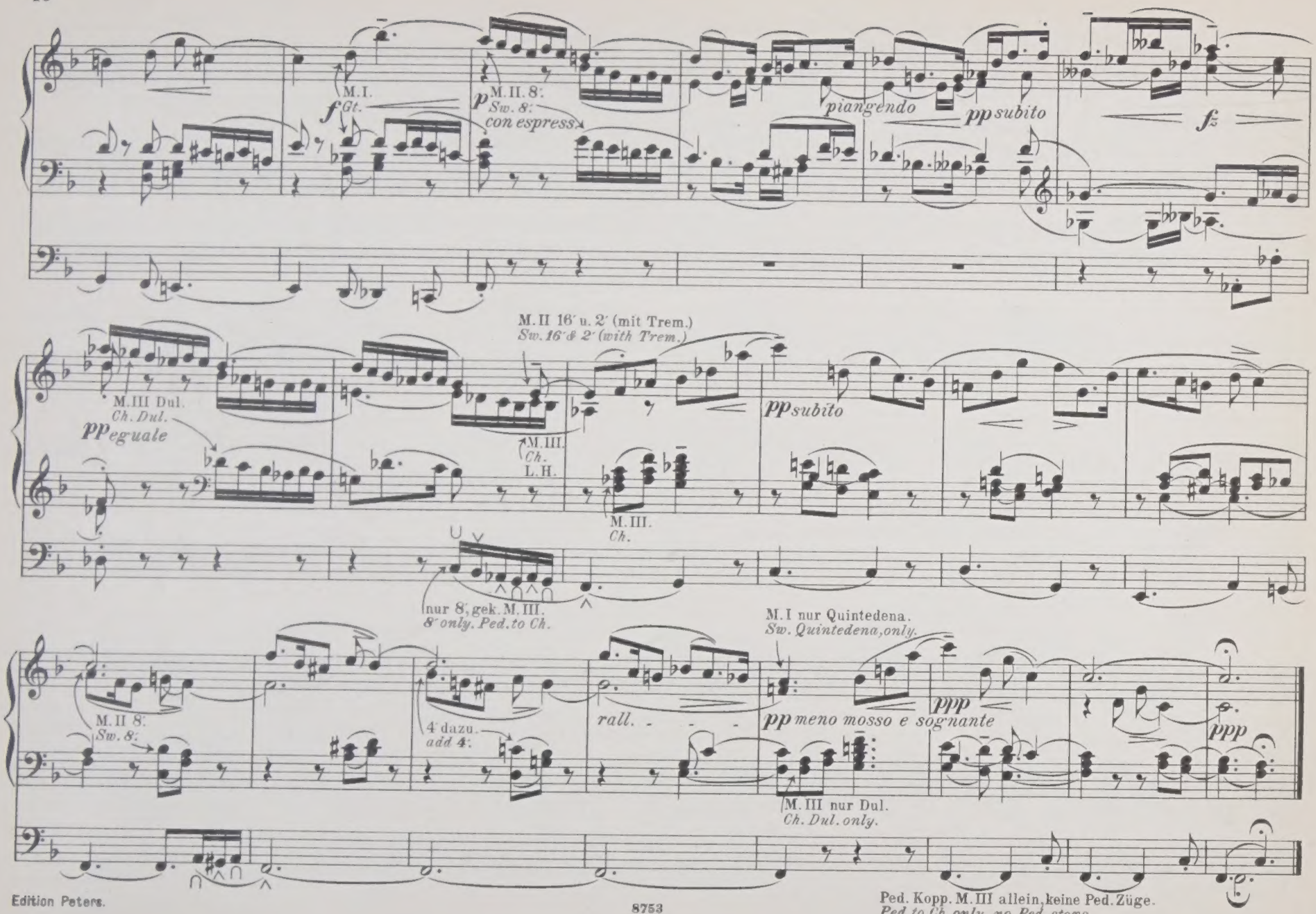
Elegie.


Adagietto. (♪ = 60)
pp placido
M. III. Dul.
Ch. Dul.
ten. ten.
sanfter 8′ allein gek. M. III.
soft 8′ only coup. to Ch.
M. II Vox celeste 8′ u. Viol. 4′, mit Trem.
Sw. Vox celeste 8′ & Viol. 4′, with Trem.
legatissimo
mp
pp subito
con molt' espressione
Hoboe 8′ dazu.
add Oboe 8′.
pp subito
Bourdon (oder Contrafagott) 16′ dazu.
add Bourdon (or Contra Fag.) 16′.
p
pp subito
con molto sentimento
Mel. 8′ dazu.
add Mel. 8′.
sanfter 16′ dazu.
add soft 16′.
M. II 8′ (ohne Trem.)
Sw. 8′ (without Trem.)
p mesto
Mel. ab.
Mel. off.
M. III.
Ch.
ten. ten. ten. ten.
M. II.
Sw.
M. III 8′.
Ch. 8′.
mf marcato ed esp.
M. I Gambe, gek. M. II Hoboe, etc., mit Trem.
Gt. Gamba, coup. to Sw. Oboe, &c., with Trem.
gek. M. III.
coup. to Ch.


M. II.
Sw.
mf espress.
p
M. III.
Ch.
poco marcato ed espress.
mf
V'celle 8', gek. M. III.
'Cello 8'; coup. to Ch.
M. II.
Sw.
p
M. II.
Sw.
R. H.
L. H.
M. II.
Sw.
mf con espress. e piangendo
pp subito
fz
pp
M. III Dul.
Ch. Dul.
eguale
16' dazu.
16' also.

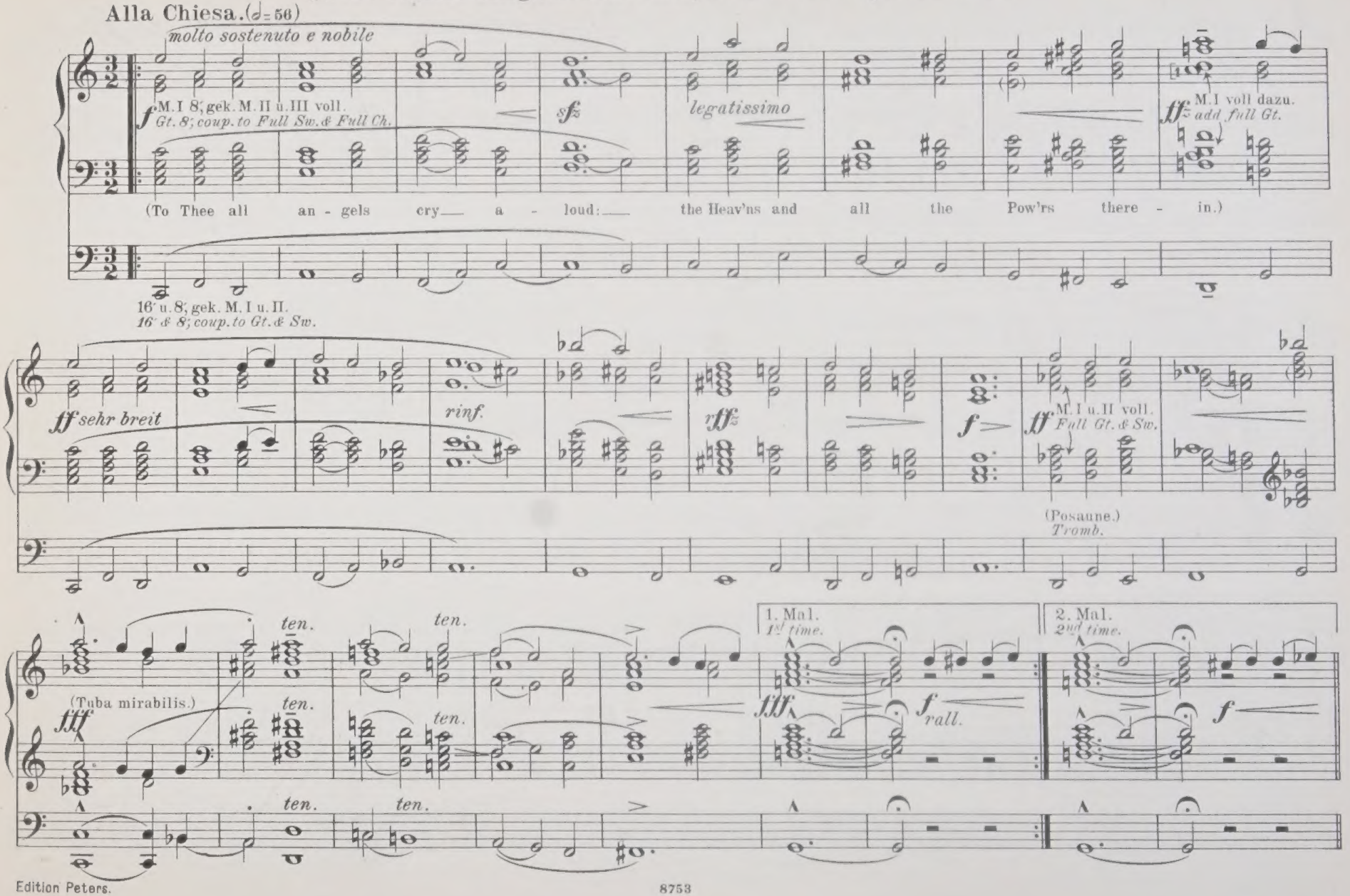

mf
M. II 8′ u. 4′.
Sw. 8′ & 4′.
M. II u. III 8′ u. 4′.
Ch. & Sw. 8′ & 4′.
M. I Gambe.
Gt. Gamba.
nur 8′.
8′ only.
f
M. II
Sw.
mf
p
M. III 8′.
Ch. 8′.
M. II 8′.
Sw. 8′.
espressivo
f
M. I Gambe, etc.
Gt. Gamba, &c.
p
marcato e con espress.
f
16′ u. 8′ Ped., gek. M. I u. II.
16′ & 8′; Ped. coup. to Gt. & Sw.
M. I.
Gt.
p
M. III.
Ch.
M. II.
Sw.
M. I.
Gt.
p
M. III.
Ch.

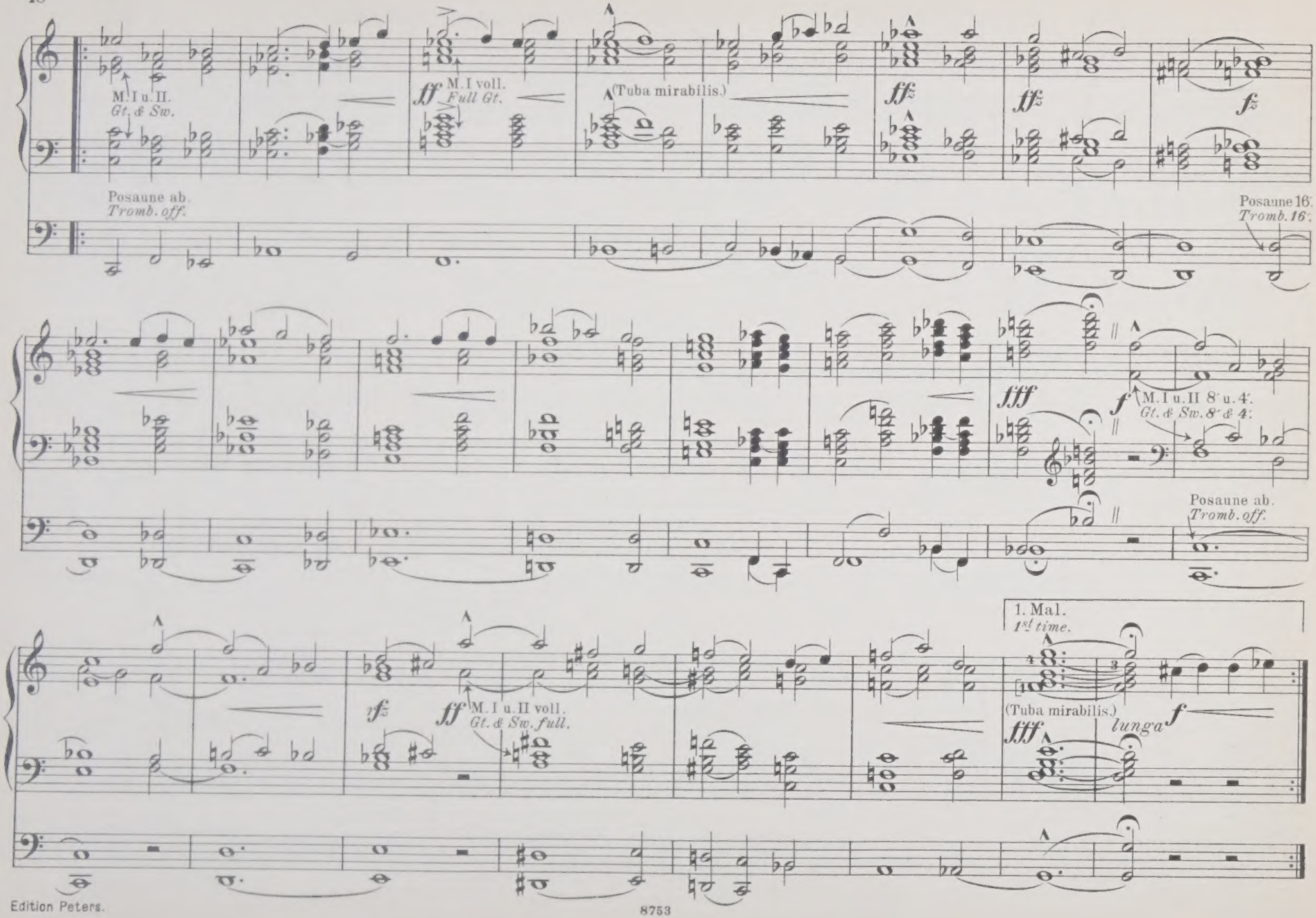

M.II 8′u.4′.
Sw.8′&4′.
(cresc.)
f
M.I u.II.
Gt.&Sw.
dim. e
M.III 8′.
Ch.8′.
ten.
ten.
M.II 8′u.4′.
Sw.8′&4′.
M.III.
Ch.
rall.
M.II.
Sw.
p
M.I Gambe, gek. M.II Rohrwerk, (mit Trem.)
Gt. Gamba, coup to Sw. reeds, (with Trem.)
f
f
con molt' espress.
M.I Kopp. ab.
Gt. coup. off.
espansione
M.II.
Sw.
M.III.
Ch.
M.II 16′u.2′ allein, mit Trem.
Sw.16′&2′only, with Trem.
ten.
f
p con sommo sentimento
pp subito
M.III.
Ch.
8′ dazu.
add 8′.

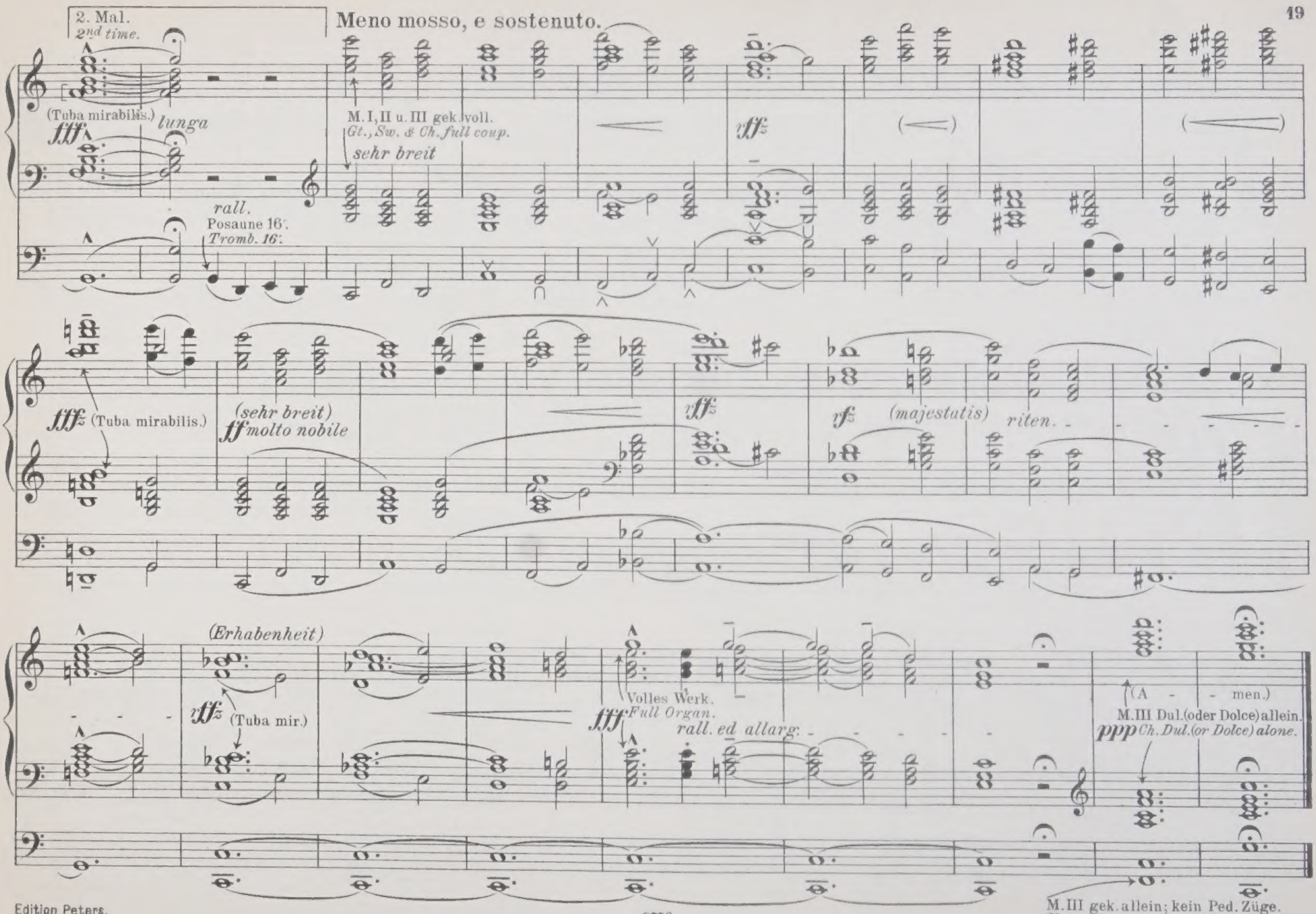


Ped. Kopp. M.III allein, keine Ped. Züge.
Ped. to Ch. only, no Ped. stops.

„Tibi omnes Angeli: tibi cœli, et universæ potestates."

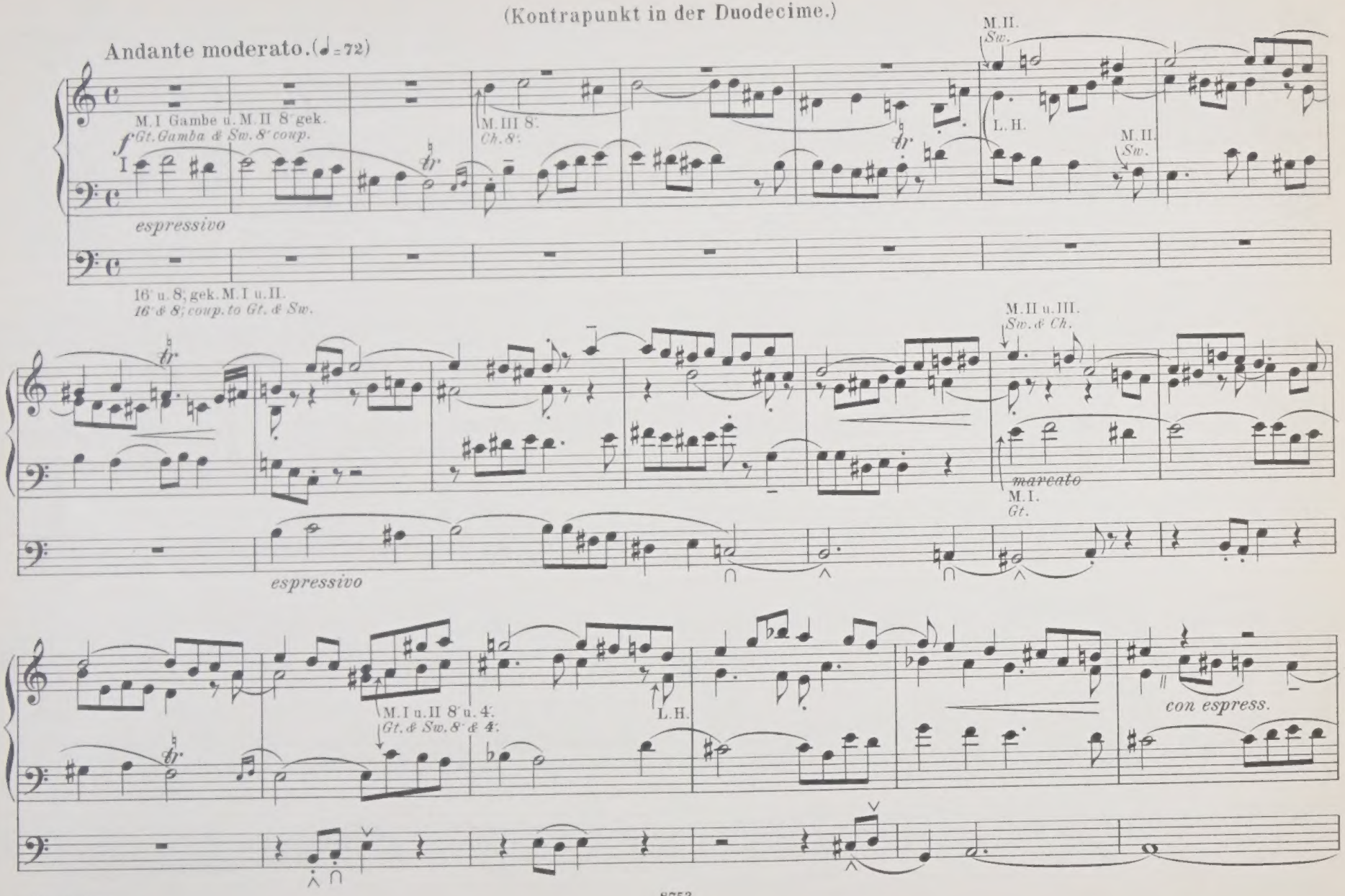


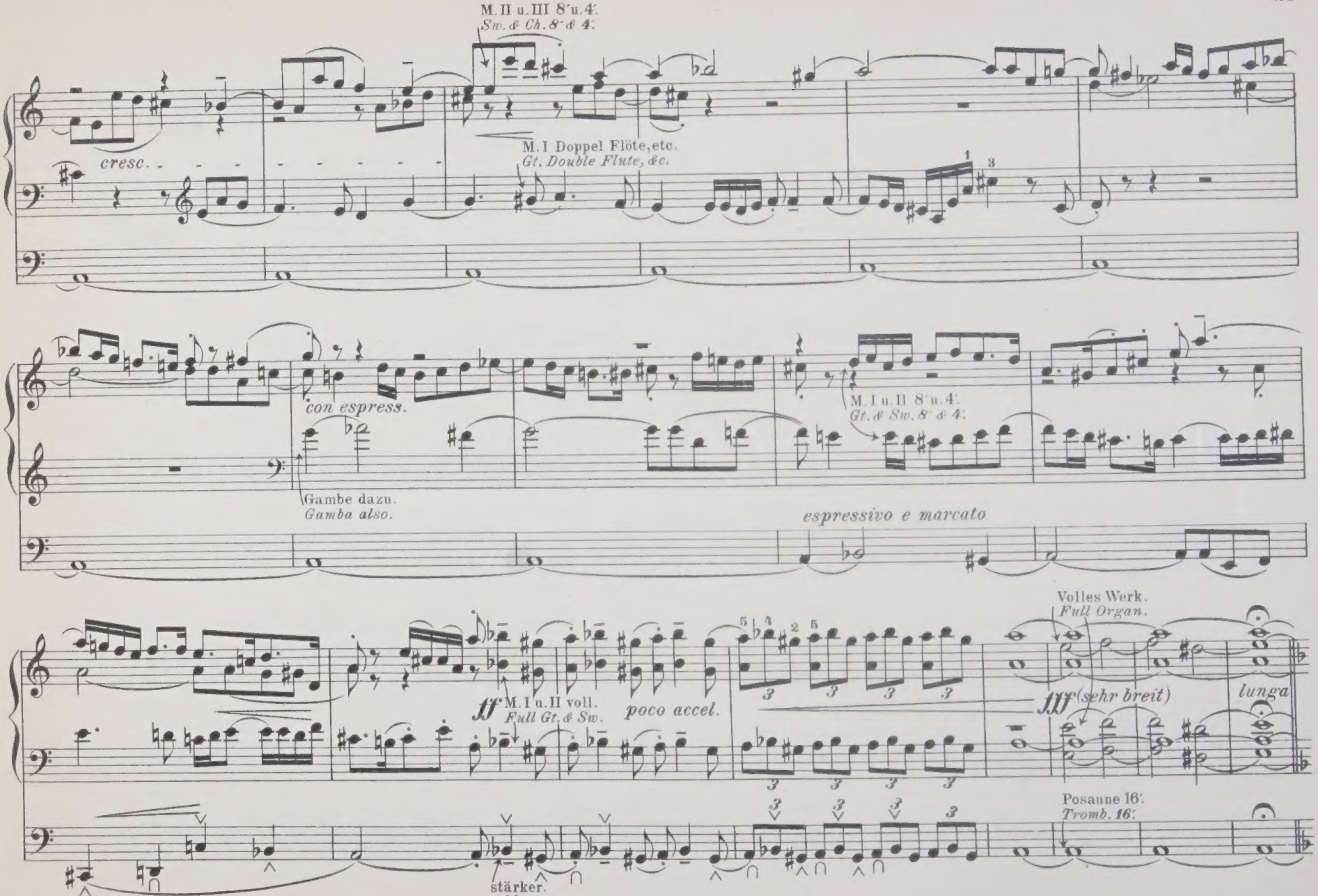

M. I u. II.
Gt. & Sw.
ff
M. I voll.
Full Gt.
(Tuba mirabilis.)
ff
ff
fz
Posaune ab.
Tromb. off.
Posaune 16'.
Tromb. 16'.
fff
f
M. I u. II 8' u. 4'.
Gt. & Sw. 8' & 4'.
Posaune ab.
Tromb. off.
1. Mal.
1st time.
fz
ff
M. I u. II voll.
Gt. & Sw. full.
(Tuba mirabilis.)
fff
lunga
f

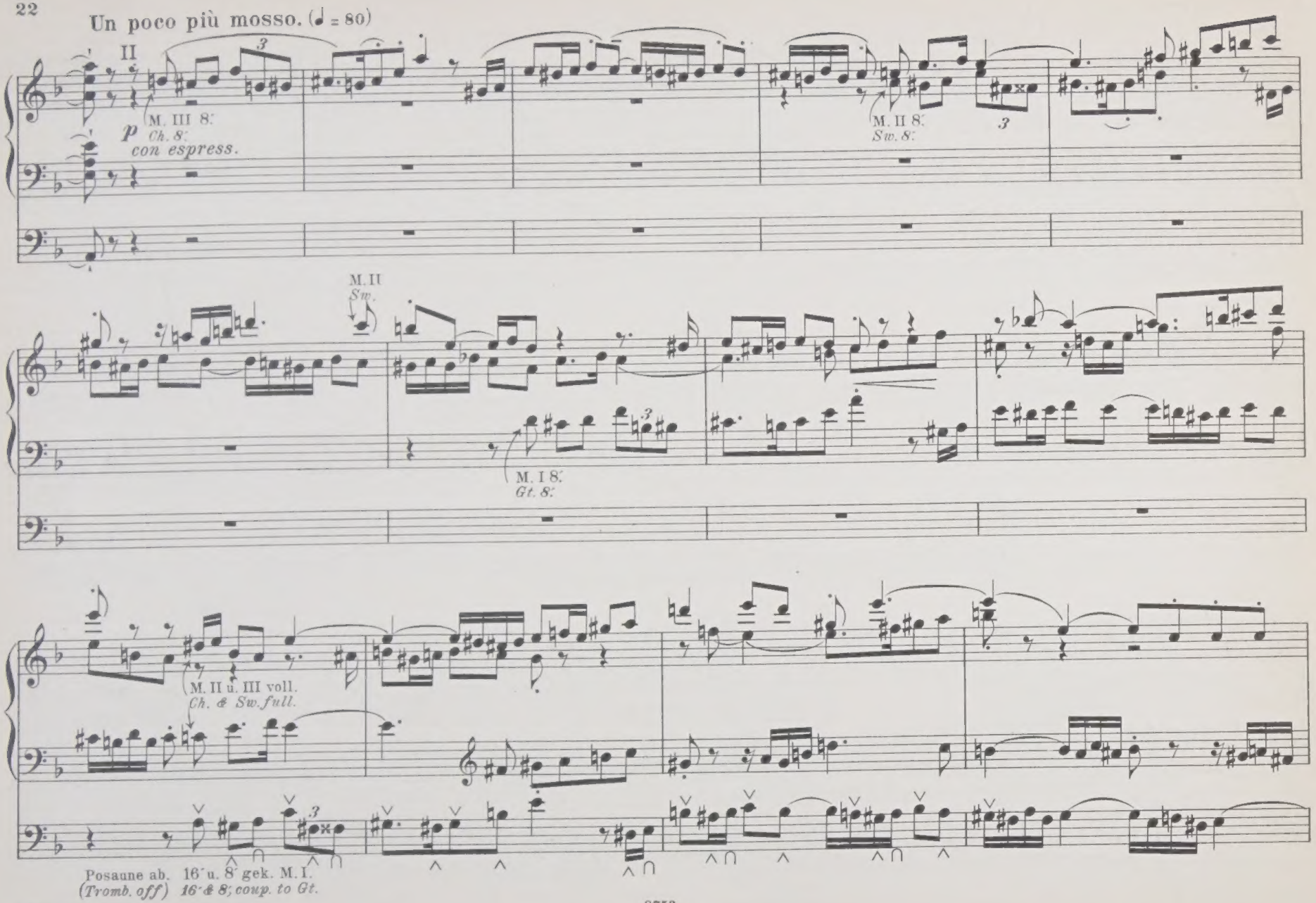

2. Mal.
2nd time.
Meno mosso, e sostenuto.
(Tuba mirabilis.)
fff
lunga
M. I, II u. III gek. voll.
Gt., Sw. & Ch. full coup.
sehr breit
rall.
Posaune 16'.
Tromb. 16'.
fffz
(Tuba mirabilis.)
(sehr breit)
ff molto nobile
(majestatis)
riten.
(Erhabenheit)
(Tuba mir.)
Volles Werk.
Full Organ.
rall. ed allarg.
(A - men.)
M. III Dul. (oder Dolce) allein.
ppp Ch. Dul. (or Dolce) alone.
M. III gek. allein; kein Ped. Züge.
Ch. to Ped. only; no Ped. stops.

Doppelfuge.

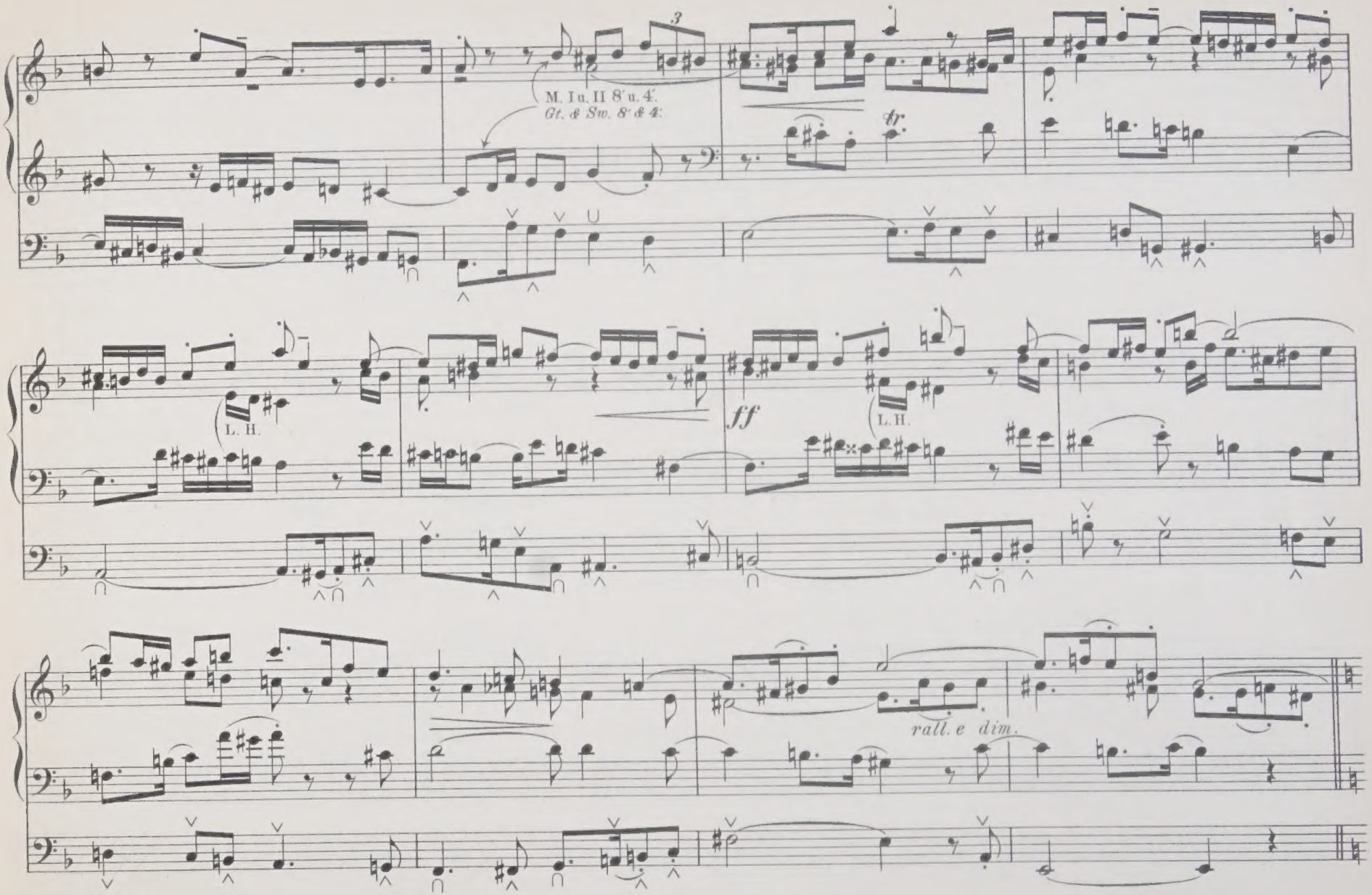
(Kontrapunkt in der Duodecime.)

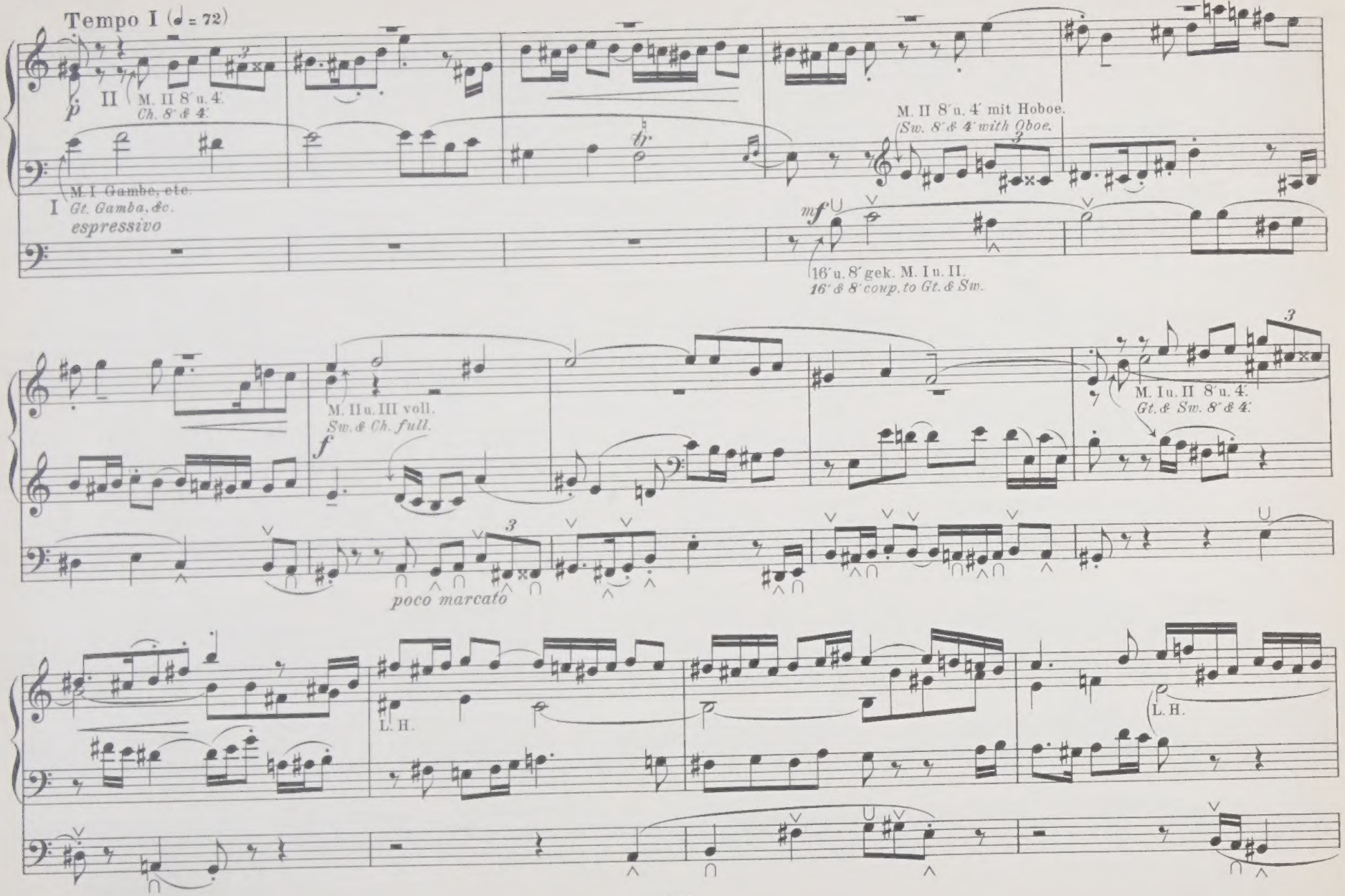


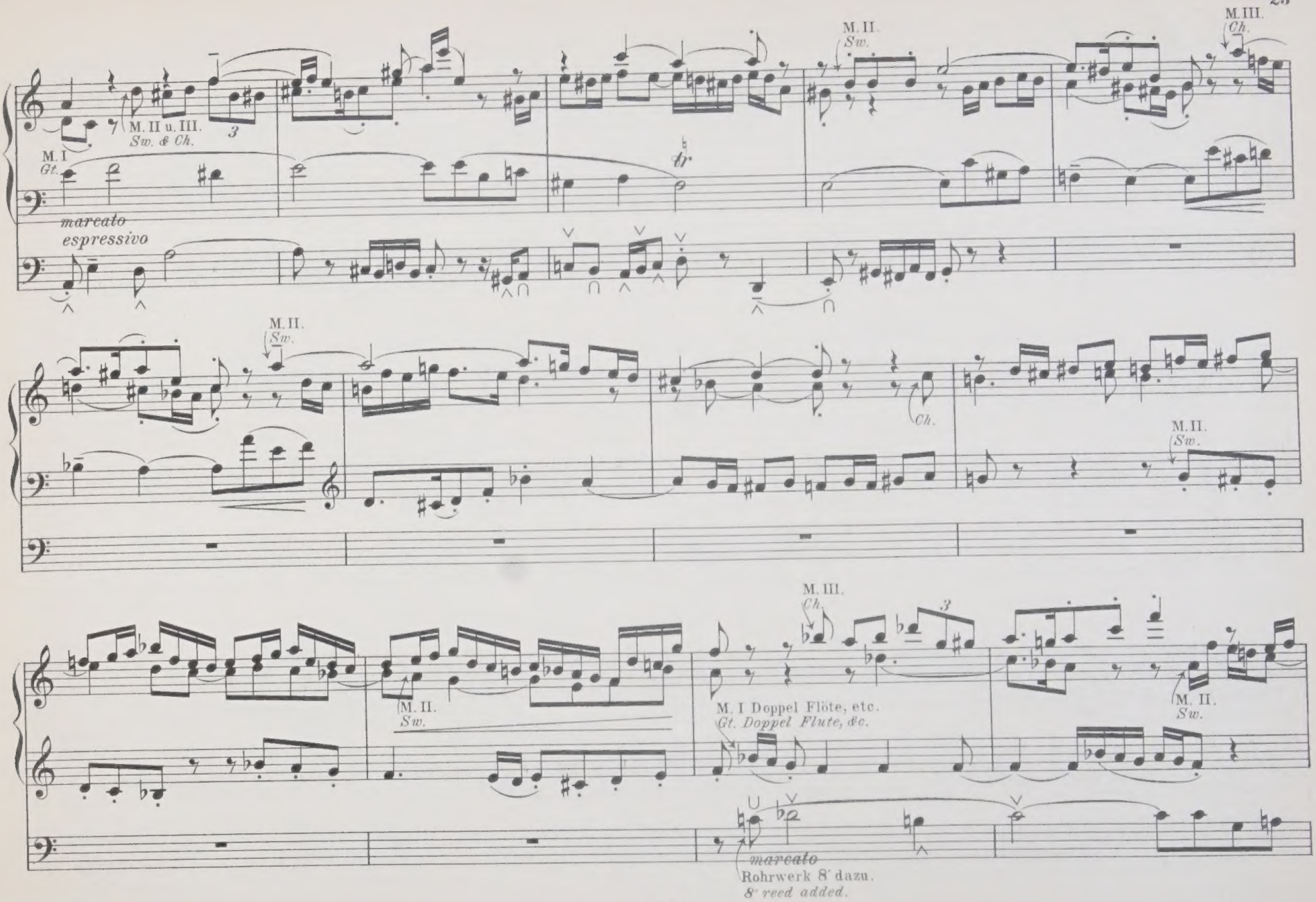

M. II u. III 8′ u. 4′.
Sw. & Ch. 8′ & 4′.
cresc.
M. I Doppel Flöte, etc.
Gt. Double Flute, &c.
con espress.
Gambe dazu.
Gamba also.
M. I u. II 8′ u. 4′.
Gt. & Sw. 8′ & 4′.
espressivo e marcato
ff M. I u. II voll.
Full Gt. & Sw.
poco accel.
stärker.
add stops.
Volles Werk.
Full Organ.
fff (sehr breit)
lunga
Posaune 16′.
Tromb. 16′.

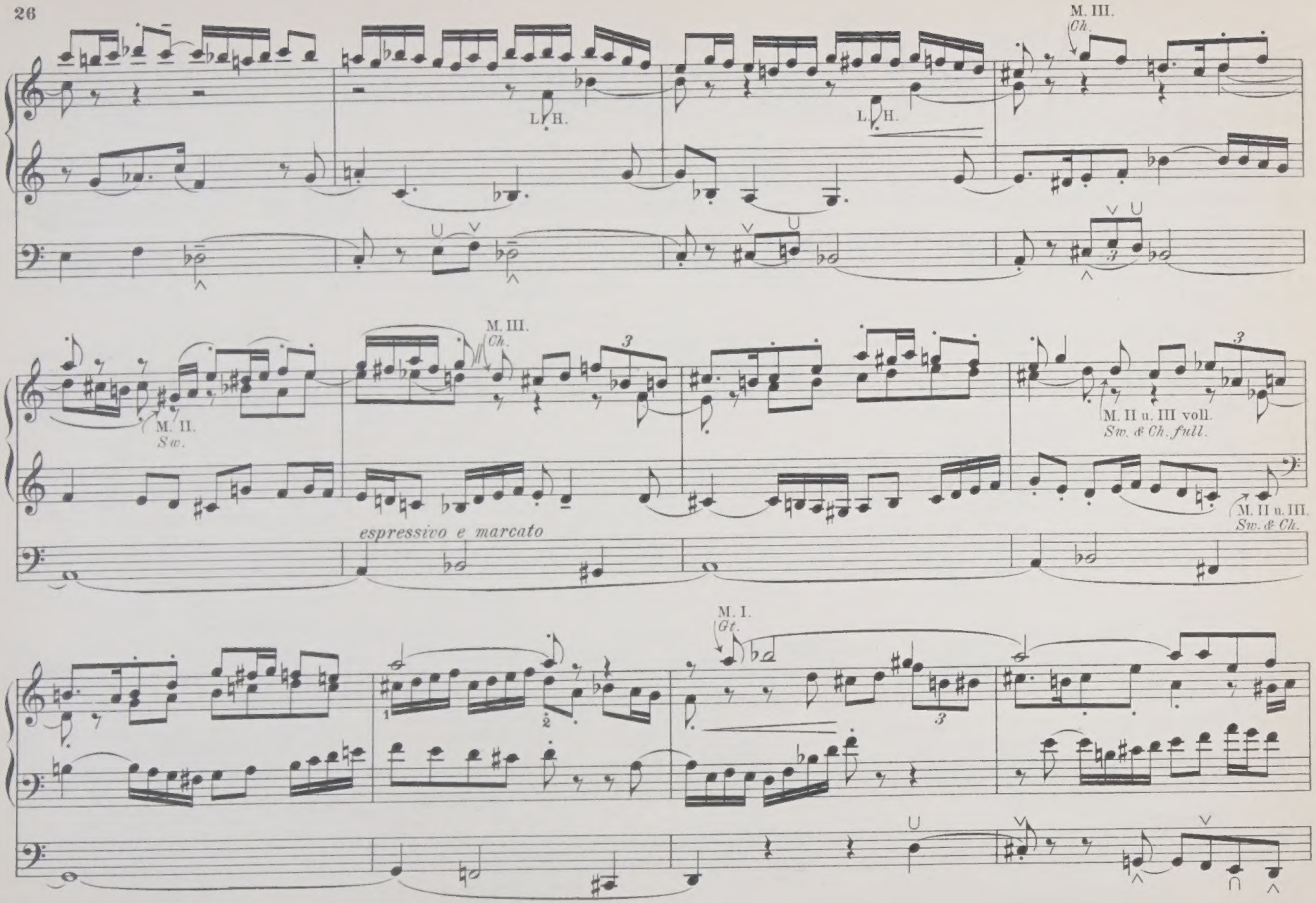


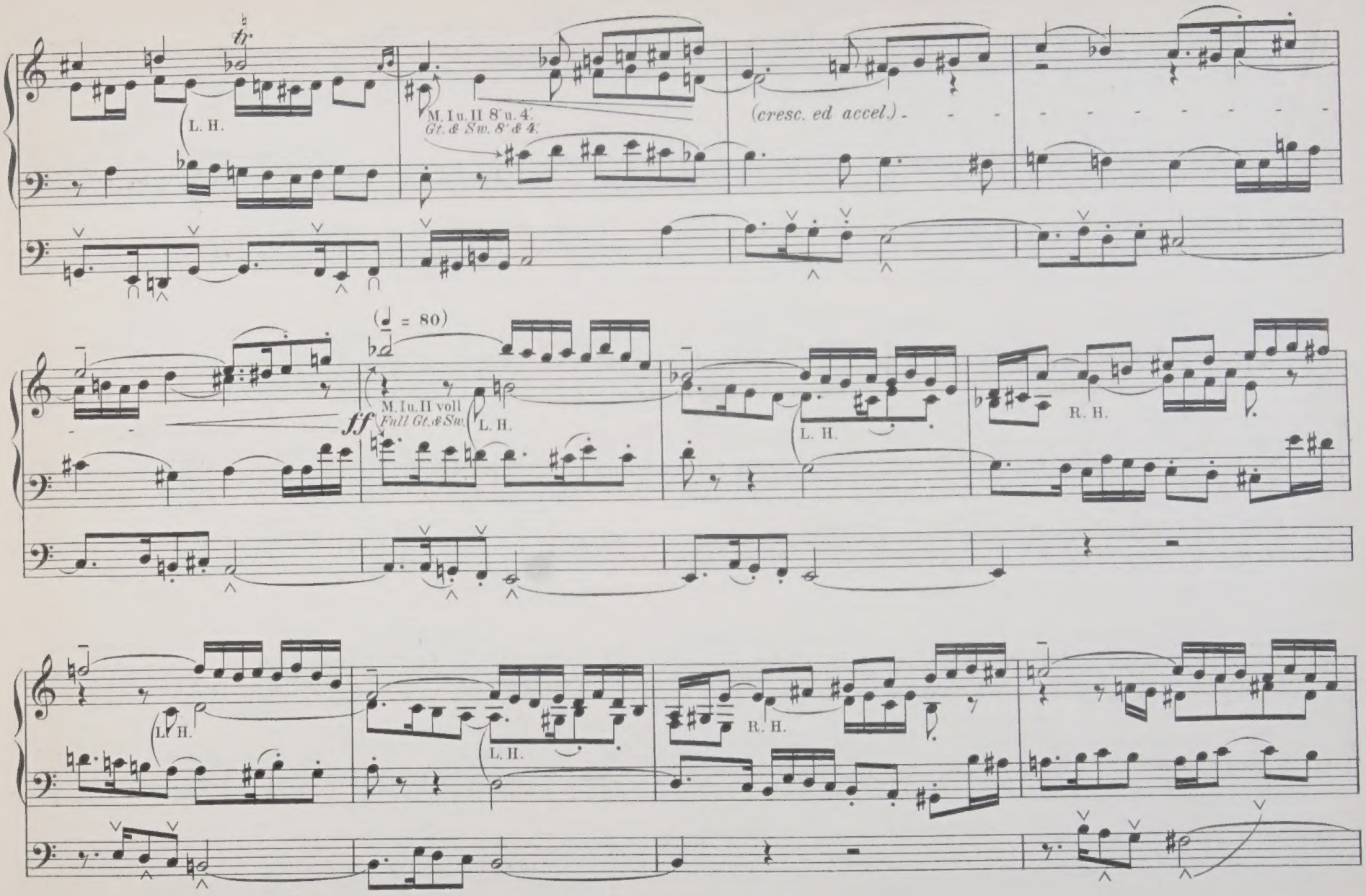
Edition Peters.

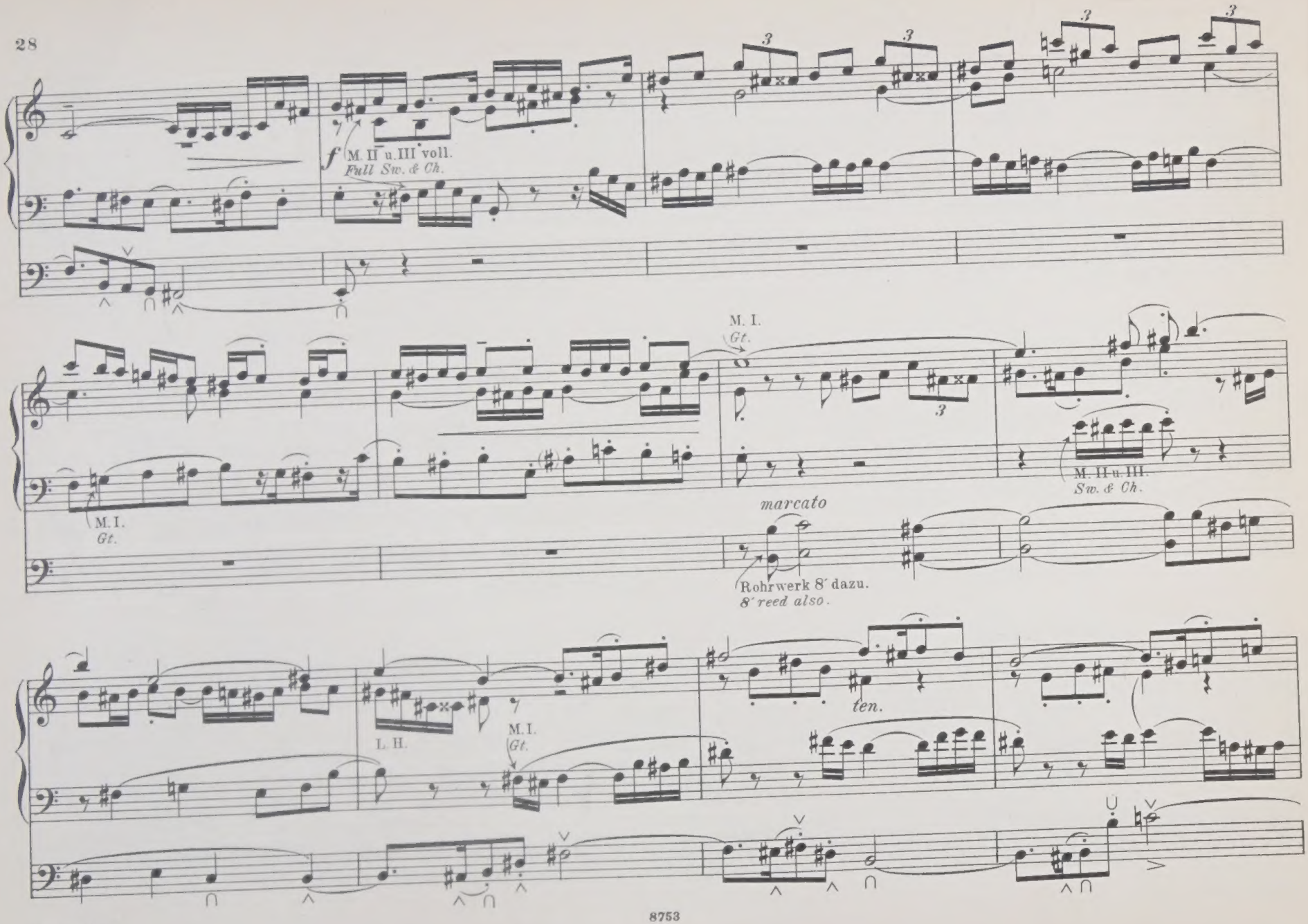

M. I u. II 8′ u. 4′.
Gt. & Sw. 8′ & 4′.
tr.
L. H.
ff
L. H.
rall. e dim.


Tempo I (♩ = 72)
II
M. II 8′ u. 4′
Ch. 8′ & 4′
p
I
M. I Gambe, etc.
Gt. Gamba, &c.
espressivo
M. II 8′ u. 4′ mit Hoboe.
Sw. 8′ & 4′ with Oboe.
mf
16′ u. 8′ gek. M. I u. II.
16′ & 8′ coup. to Gt. & Sw.
M. II u. III voll.
Sw. & Ch. full.
f
M. I u. II 8′ u. 4′.
Gt. & Sw. 8′ & 4′.
poco marcato
L. H.
L. H.


M. I
Gt.
M. II u. III.
Sw. & Ch.
3
M. II.
Sw.
M. III.
Ch.
tr
marcato
espressivo
M. II.
Sw.
Ch.
M. II.
Sw.
M. II.
Sw.
M. III.
Ch.
3
M. I Doppel Flöte, etc.
Gt. Doppel Flute, &c.
M. II.
Sw.
marcato
Rohrwerk 8′ dazu.
8′ reed added.


M. III.
Ch.
L. H.
L. H.
M. III.
Ch.
M. II.
Sw.
M. II u. III voll.
Sw. & Ch. full.
M. II u. III.
Sw. & Ch.
espressivo e marcato
M. I.
Gt.


tr
L. H.
M. I u. II 8' u. 4'
Gt. & Sw. 8' & 4'
(cresc. ed accel.)
(♩ = 80)
ff
M. I u. II voll
Full Gt. & Sw.
L. H.
L. H.
R. H.
L. H.
L. H.
R. H.



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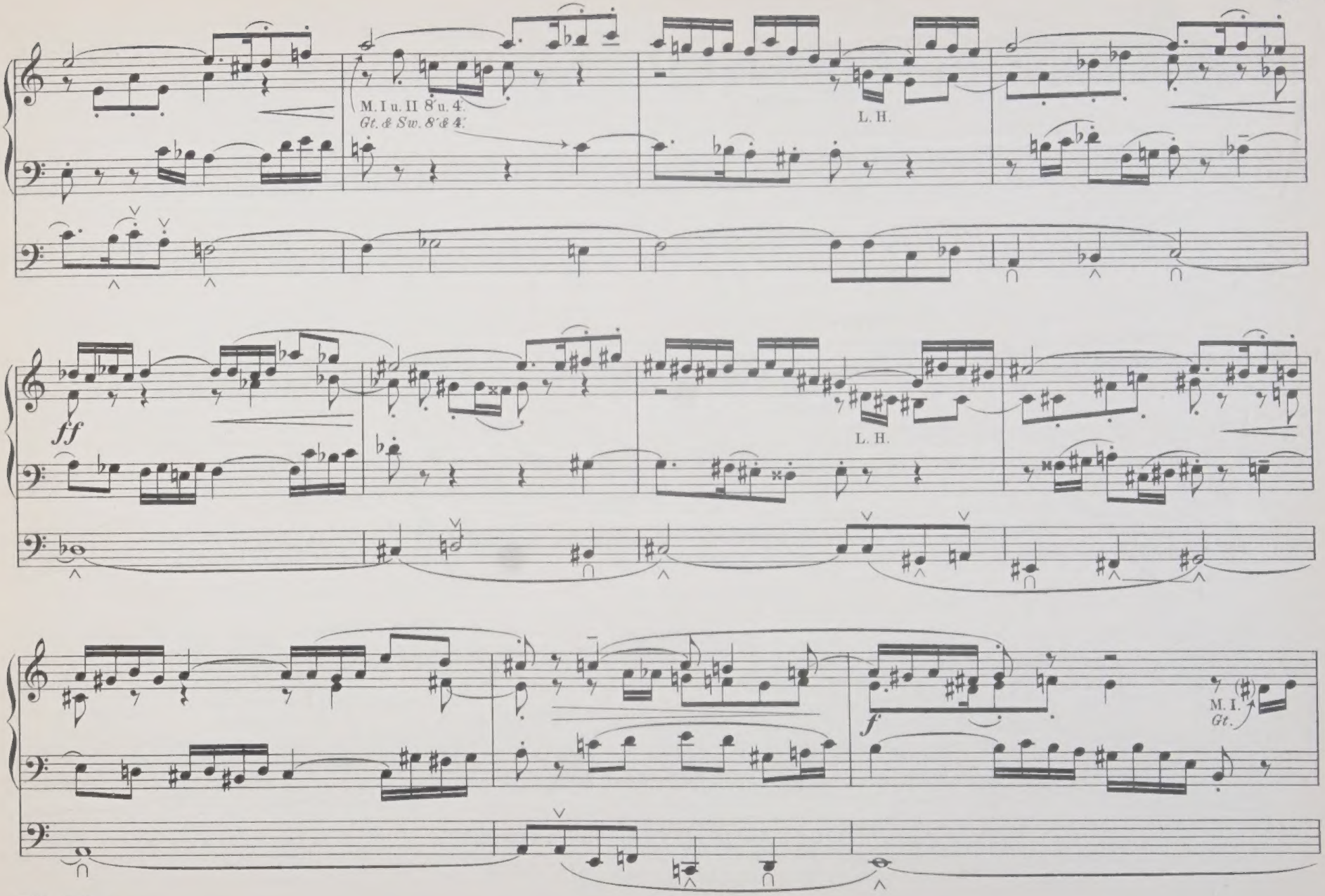
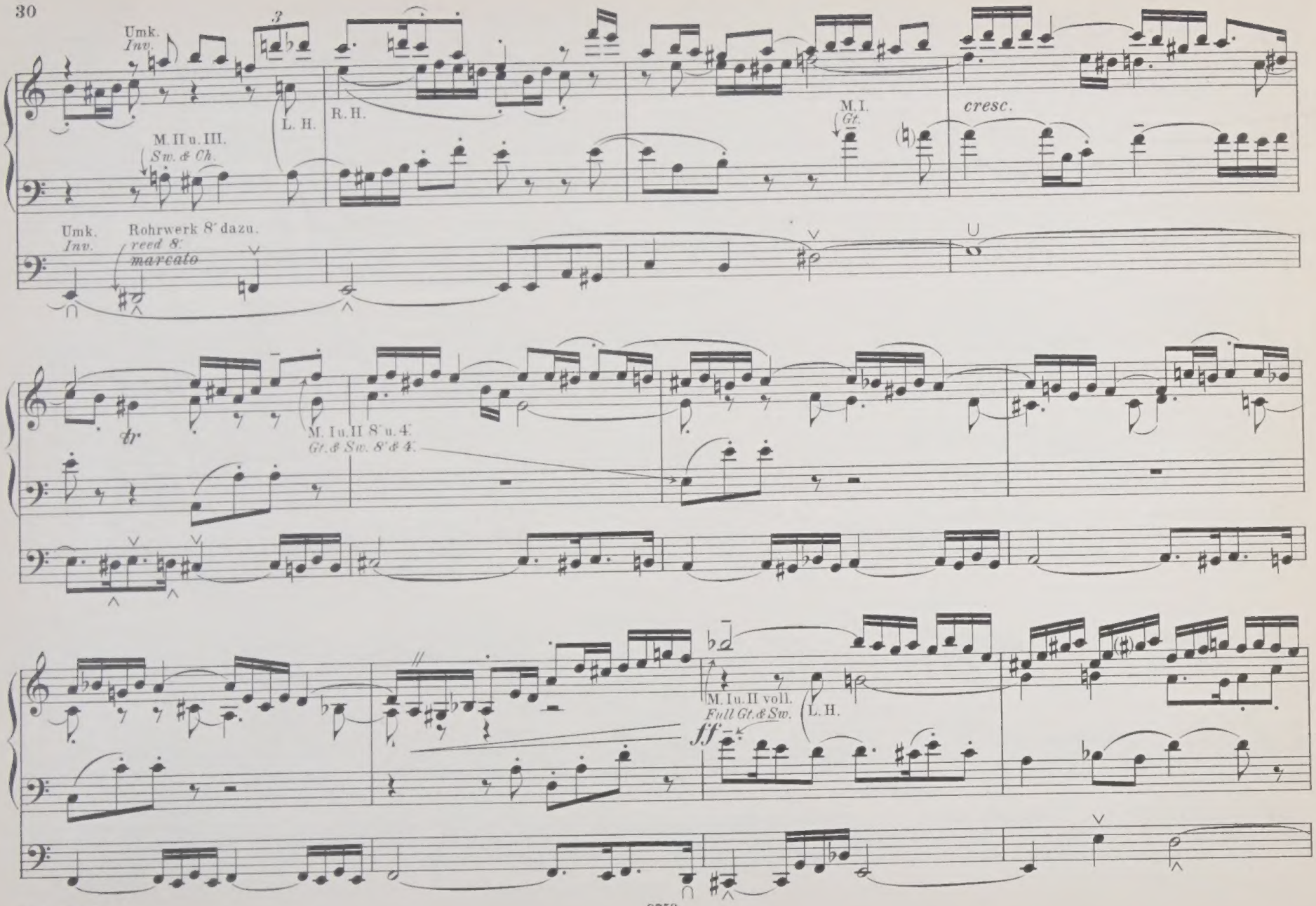
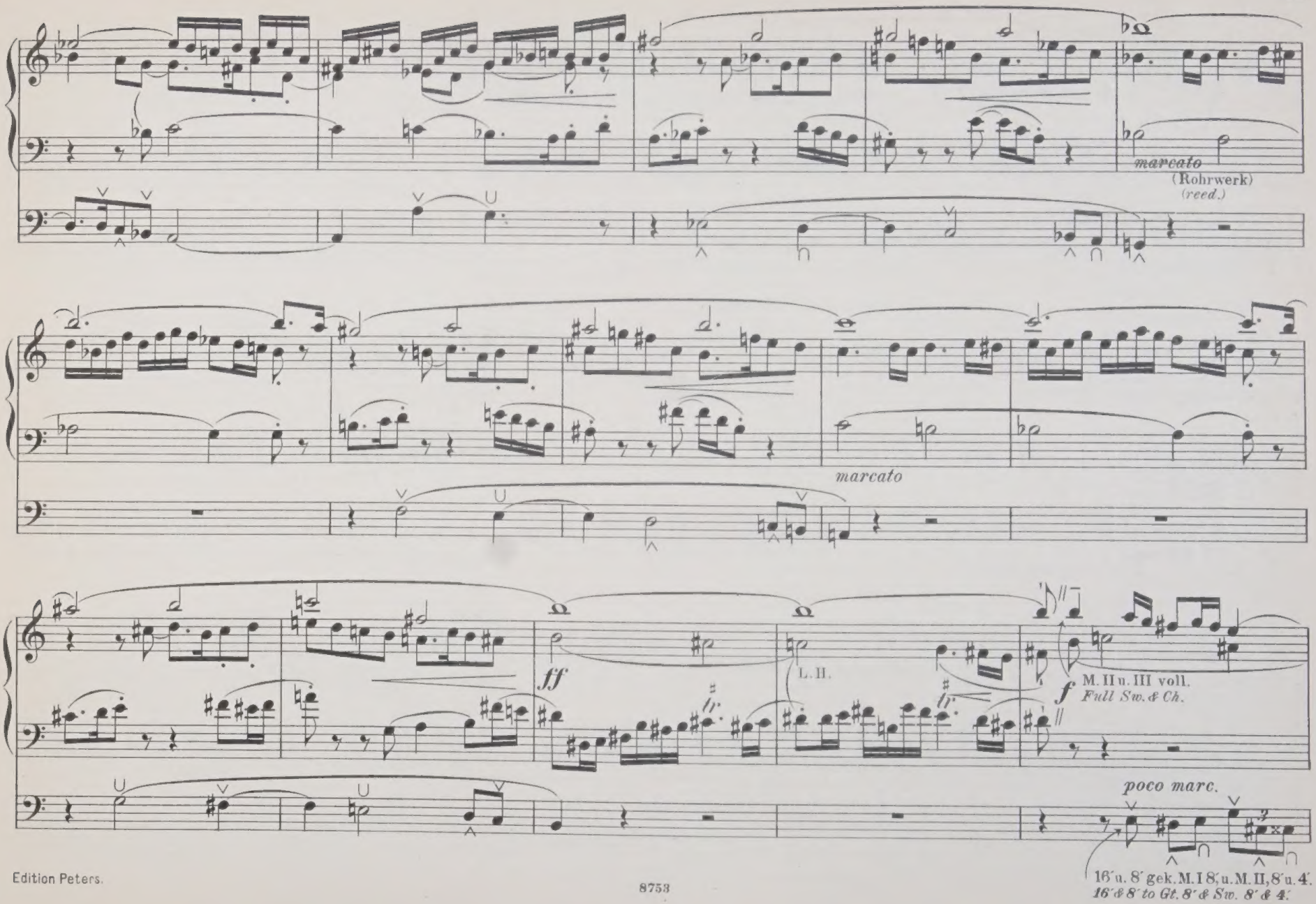
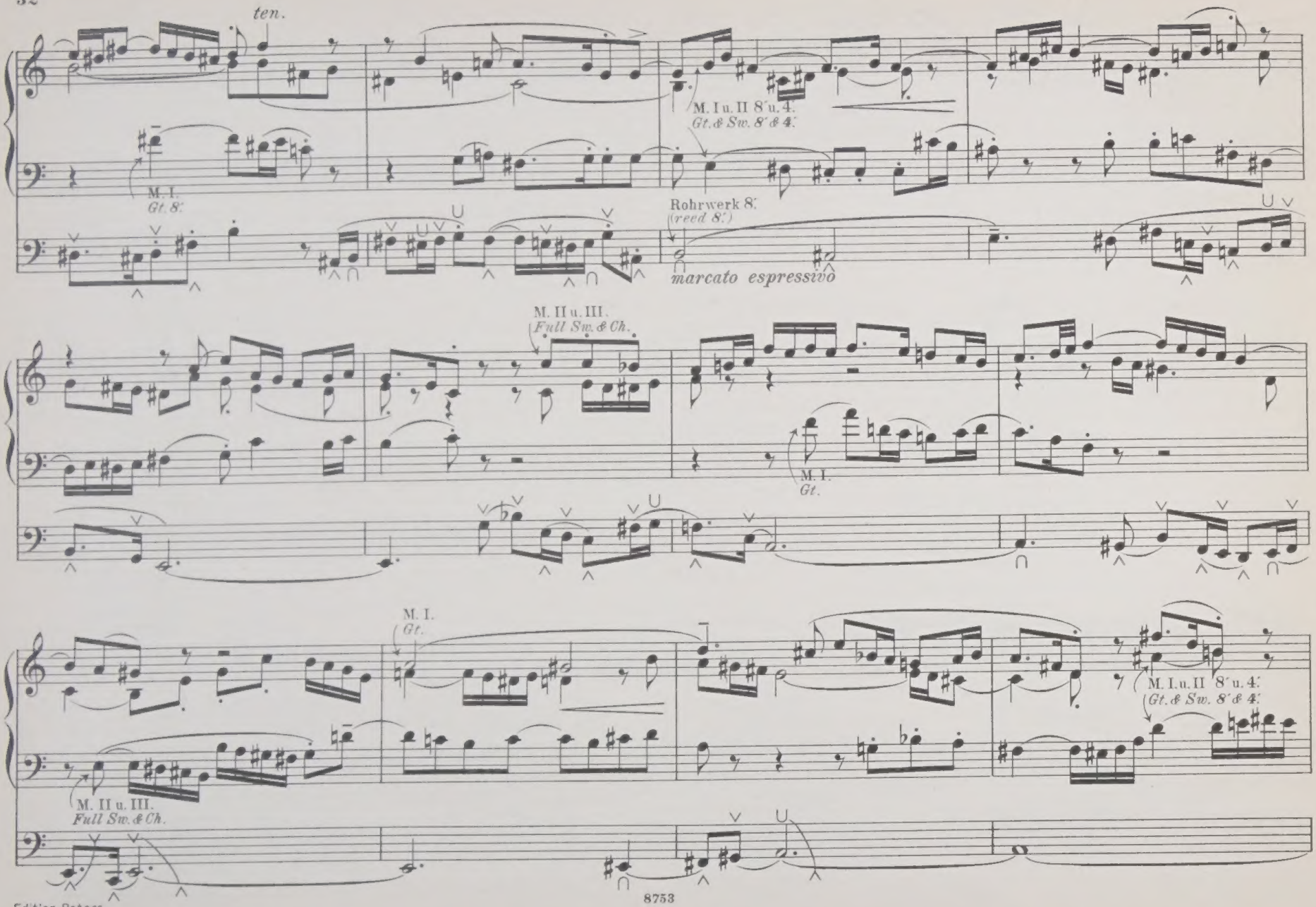
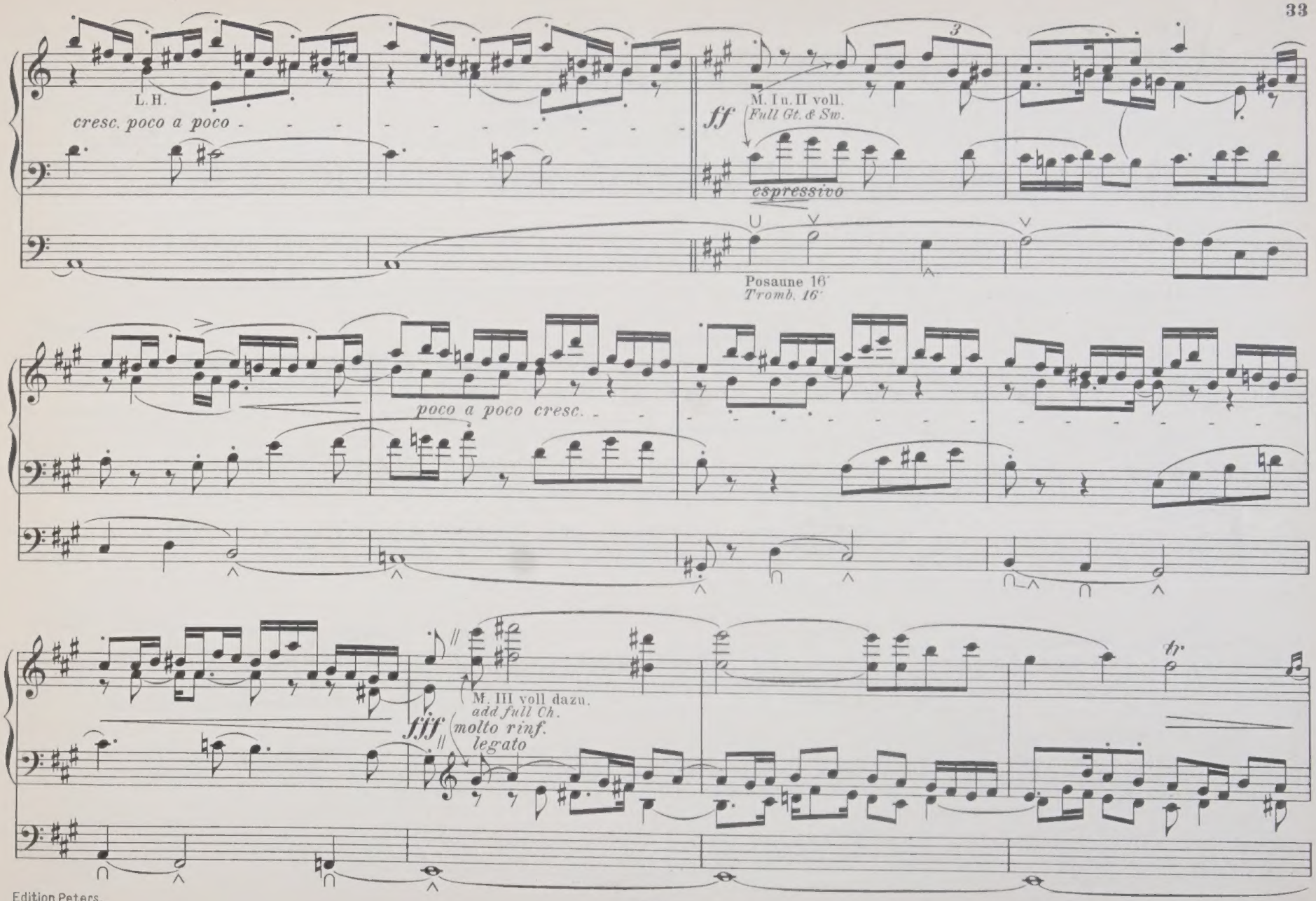
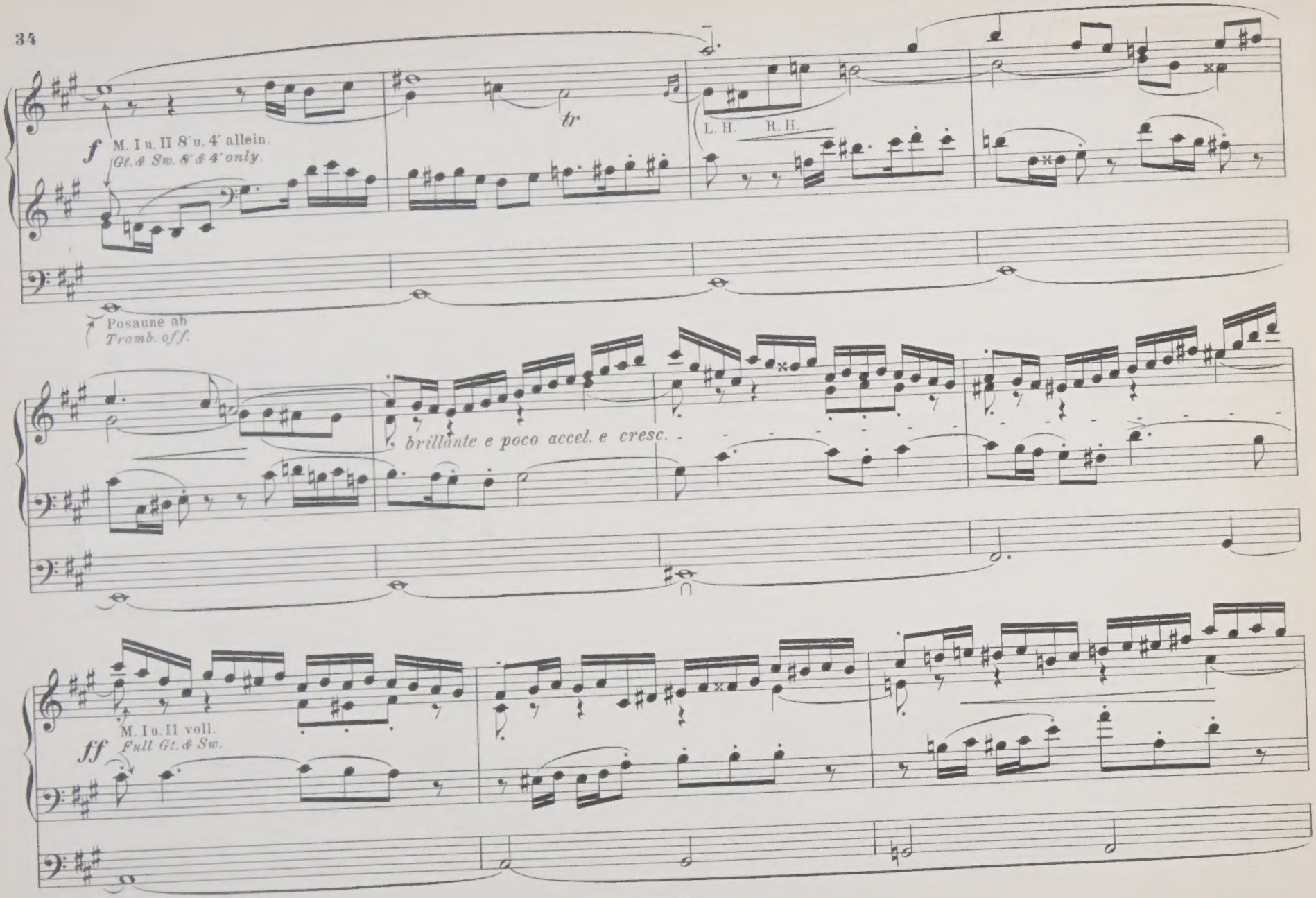

M. I u. II 8' u. 4'.
Gt. & Sw. 8' & 4'.
L. H.
ff
L. H.
f
M. I.
Gt.


Umk.
Inv.
3
L. H.
R. H.
M. II u. III.
Sw. & Ch.
M. I.
Gt.
cresc.
Umk.
Inv.
Rohrwerk 8′ dazu.
reed 8′
marcato
tr
M. I u. II 8′ u. 4′
Gt. & Sw. 8′ & 4′
M. I u. II voll.
Full Gt. & Sw.
ff
L. H.


marcato
(Rohrwerk)
(reed.)
marcato
ff
fr.
L. H.
fr.
f
M. II u. III voll.
Full Sw. & Ch.
poco marc.
16′ u. 8′ gek. M. I 8′ u. M. II, 8′ u. 4′.
16′ & 8′ to Gt. 8′ & Sw. 8′ & 4′.


ten.
M. I.
Gt. 8′
M. I u. II 8′ u. 4′.
Gt. & Sw. 8′ & 4′.
Rohrwerk 8′.
(reed 8′.)
marcato espressivo
M. II u. III.
Full Sw. & Ch.
M. I.
Gt.
M. I.
Gt.
M. I u. II 8′ u. 4′.
Gt. & Sw. 8′ & 4′.
M. II u. III.
Full Sw. & Ch.


L. H.
cresc. poco a poco
ff
M. I u. II voll.
Full Gt. & Sw.
espressivo
Posaune 16'
Tromb. 16'
poco a poco cresc.
fff
M. III voll dazu.
add full Ch.
molto rinf.
legato
tr



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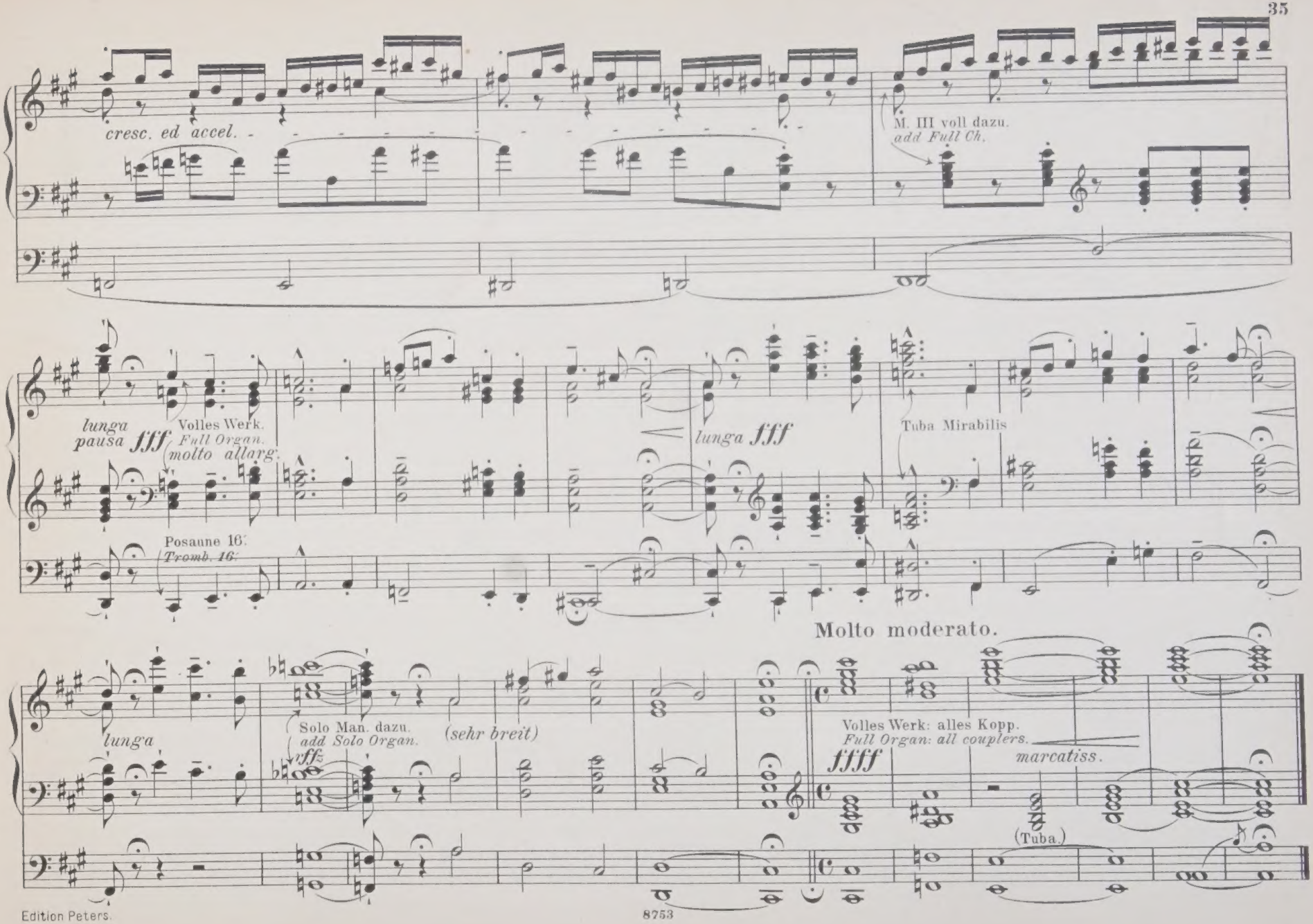

cresc. ed accel.
M. III voll dazu.
add Full Ch.
lunga pausa fff
Volles Werk.
Full Organ.
molto allarg.
Posaune 16'
Tromb. 16'
lunga fff
Tuba Mirabilis
Molto moderato.
lunga
Solo Man. dazu.
add Solo Organ.
(sehr breit)
Volles Werk: alles Kopp.
Full Organ: all couplers.
ffff
marcatiss.
(Tuba.)

Das Leben.

(LIFE.)

Symphonisches Gedicht

für die Orgel

von

H. W. NICHOLL

OP. 50.

Eigenthum des Verlegers.

8803.

LEIPZIG
C. F. PETERS.

Programme.

I. Youth.— Die Jugend. ..... Psalm CX, verse 3.

"Thou hast the dew of thy Youth."
„Deine Kinder ... wie der Thau aus der Morgenröthe."

II. Manhood.— Die Mannheit. ..... II Samuel, Chapter XXII, verse 40.
2. Buch Samuelis, Cap. XXII, vers 40.

"For Thou hast girded me with strength to battle."
„Du kannst mich rüsten mit Stärke zum Streit."

III. Old Age.— Das Greisenalter. ..... Psalm LXXI, verse 9.

"Cast me not off in the time of old age."
„Verwirf mich nicht in meinem Alter."

IV. Death.— Der Tod. ..... II Kings, Chapter XXII, verse 20.
2. Buch der Könige, Cap. XXII, vers 20.

"And thou shalt be gathered into thy grave in peace."
„Dass du mit Frieden in dein Grab versammelt werdest."

V. a) Et resurrexit. ..... Acts XXIV, verse 15.
Apostelgeschichte, XXIV, vers 15.

"There shall be a resurrection of the dead."
„Das zukünftig sei die Auferstehung der Todten."

b) Paradise.— Das Paradies. ..... Revelation, XXII, verse 4.
Offenbarung Johannis, XXII, vers 4.

"And they shall see His face."
„Und sehen sein Angesicht."

Symphonic Poem for Organ.

Life.

*) I. Youth.

Psalm CX, verse 3.
"Thou hast the dew of thy Youth."

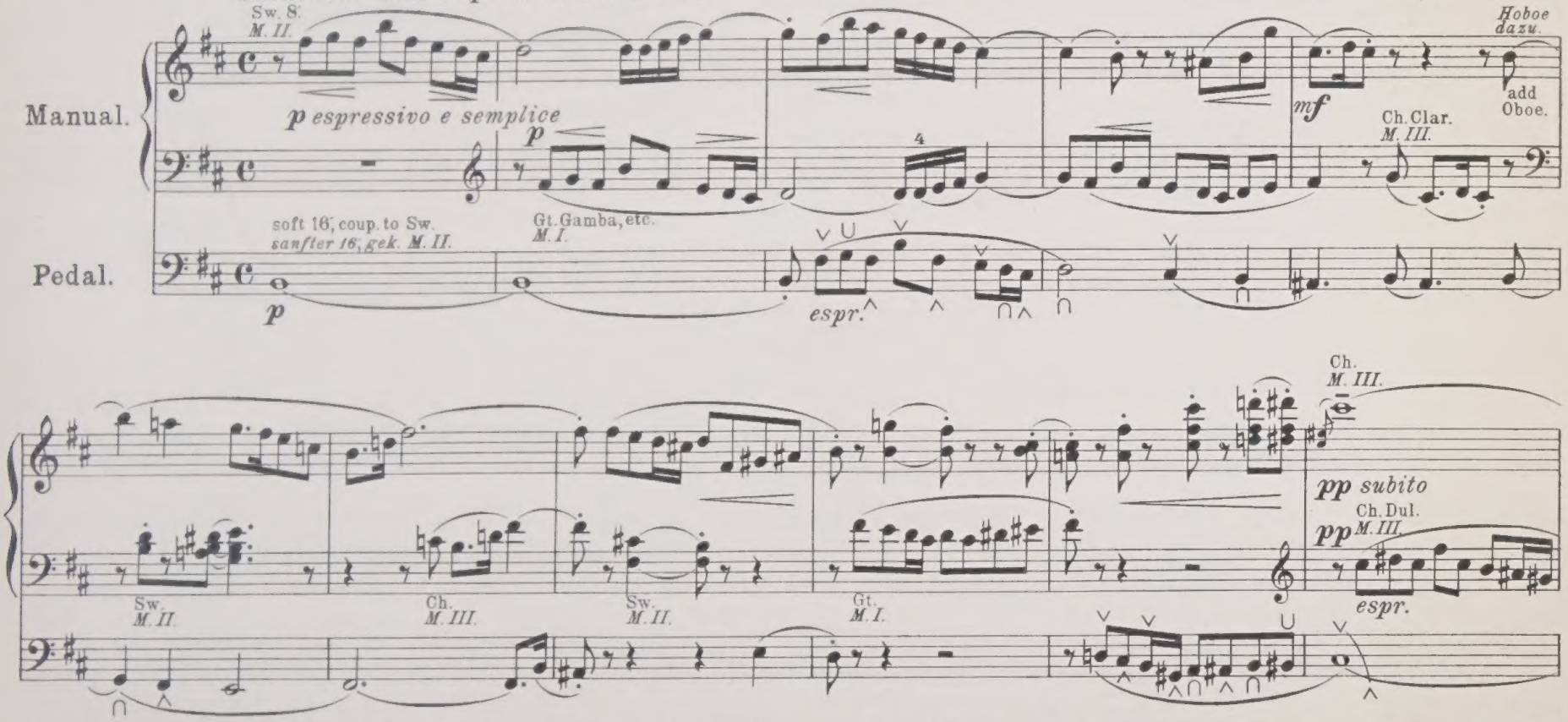
Das Leben.

*) I. Die Jugend.

Psalm CX, vers 3.
„Deine Kinder ... wie der Thau aus der Morgenröthe."

Andante con espressione. (♩ = 66)

Horace Wadham Nicholl: Op. 50.



*) Each Section can be played separately, the performer making a suitable ending where necessary.

*) *Jede Abtheilung kann einzeln für sich gespielt werden, wenn man, wo es nöthig ist, einen passenden Abschluss macht.*

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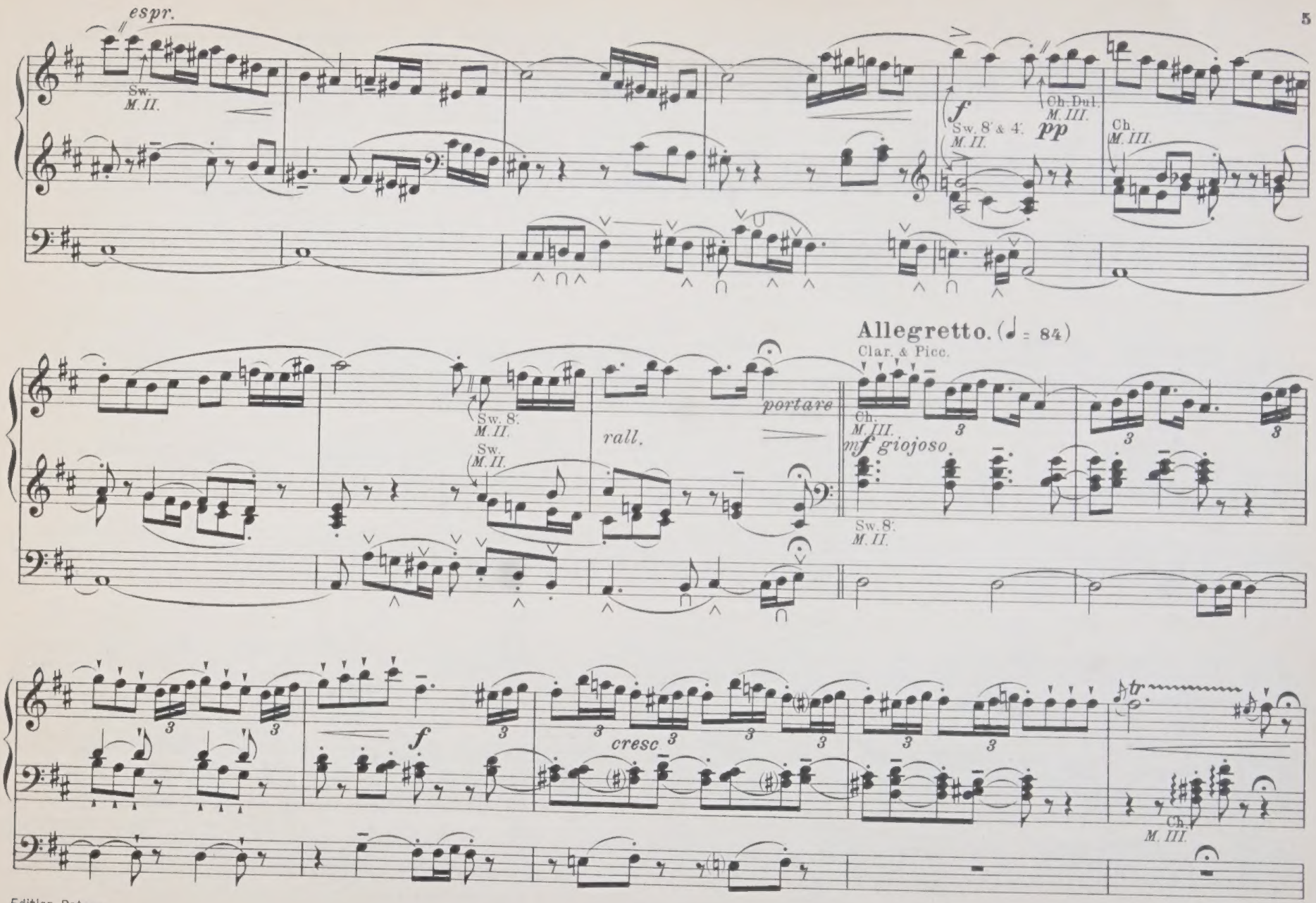
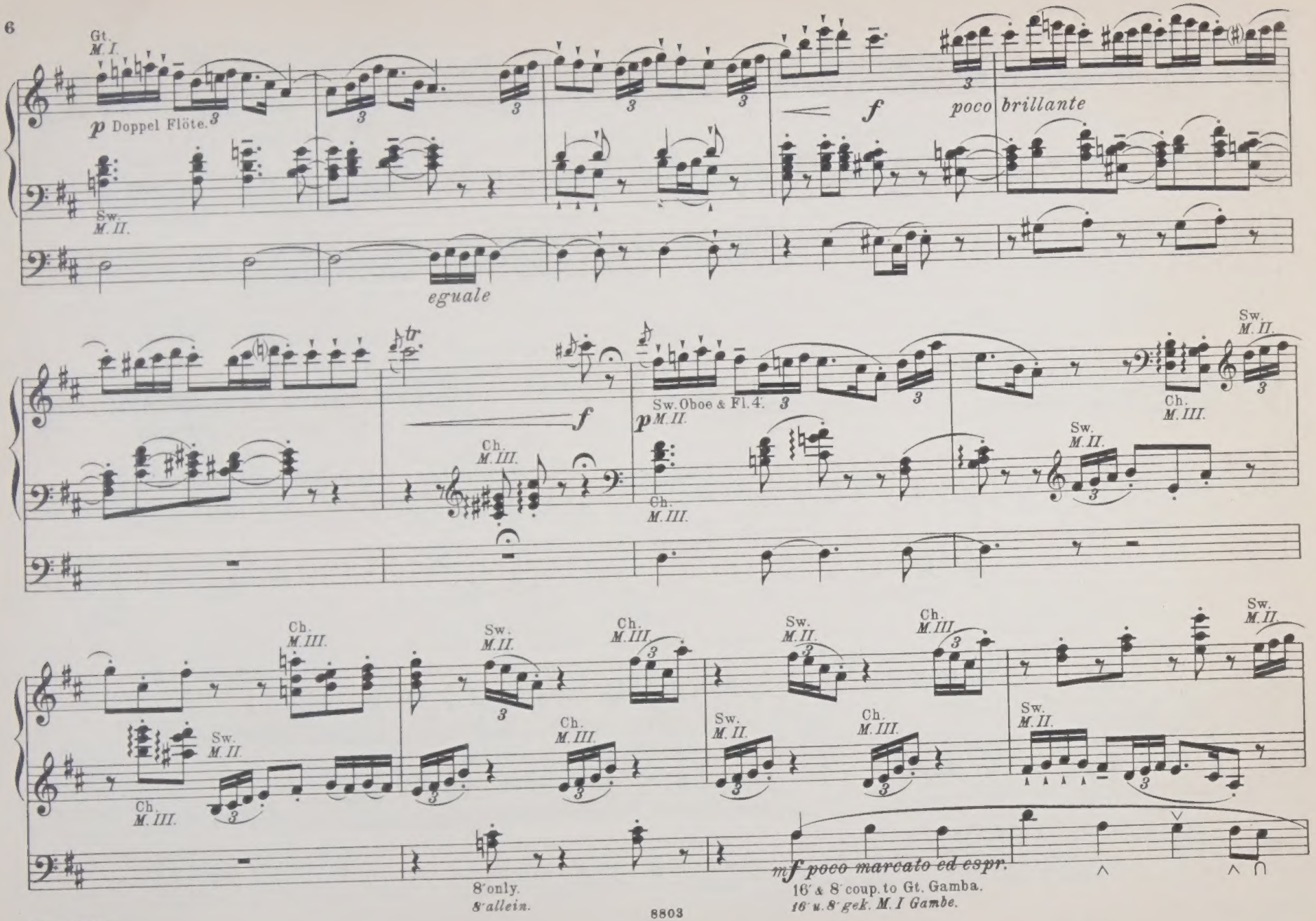

espr.
Sw.
M.II.
f
Sw. 8' & 4'
M.II.
Ch. Dul.
M.III.
pp
Ch.
M.III.
Allegretto. (♩ = 84)
Clar. & Picc.
Sw. 8'
M.II.
portare
rall.
Sw.
M.II.
Ch.
M.III.
mf
f giojoso
Sw. 8'
M.II.
f
cresc
tr
Ch.
M.III.



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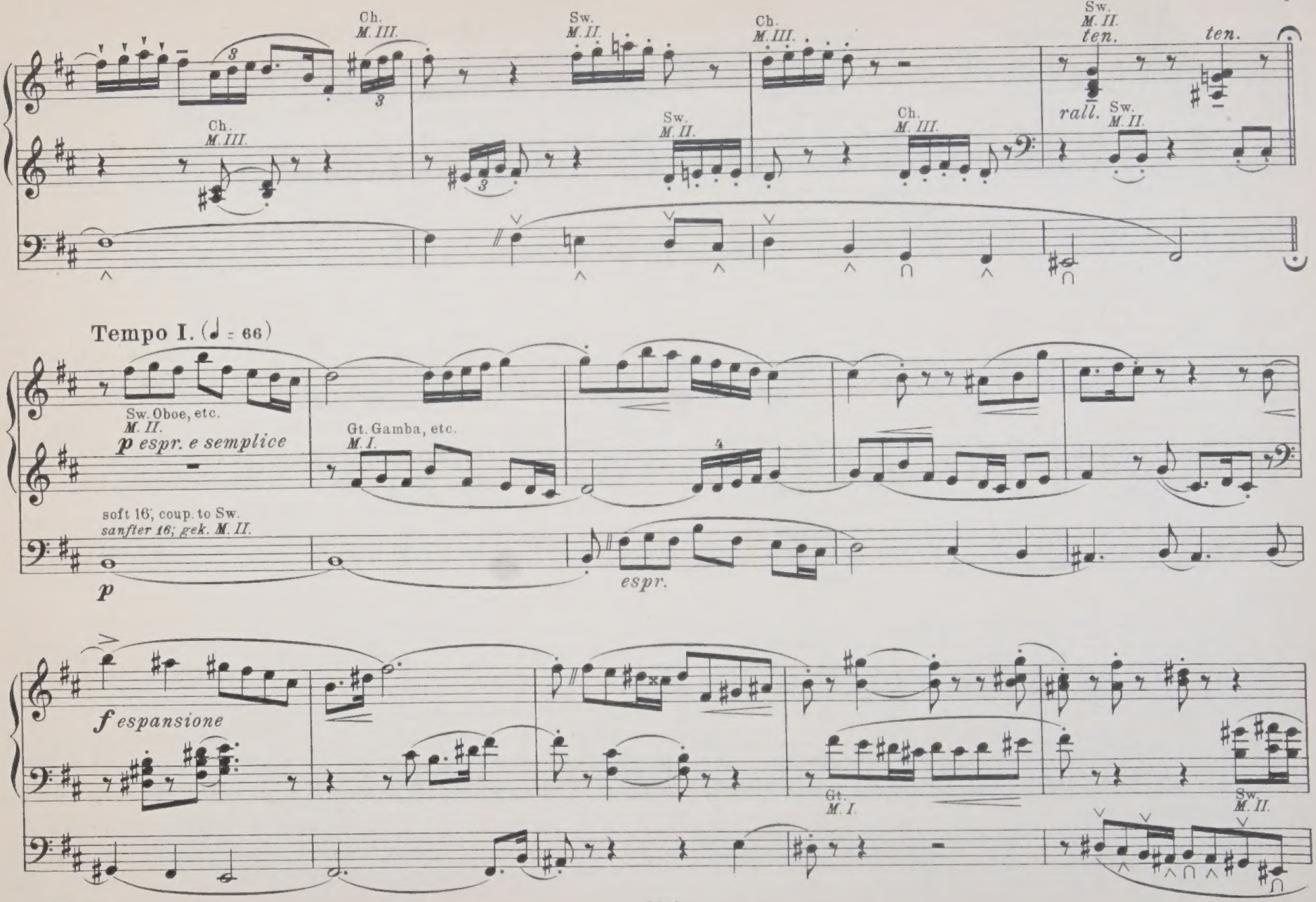
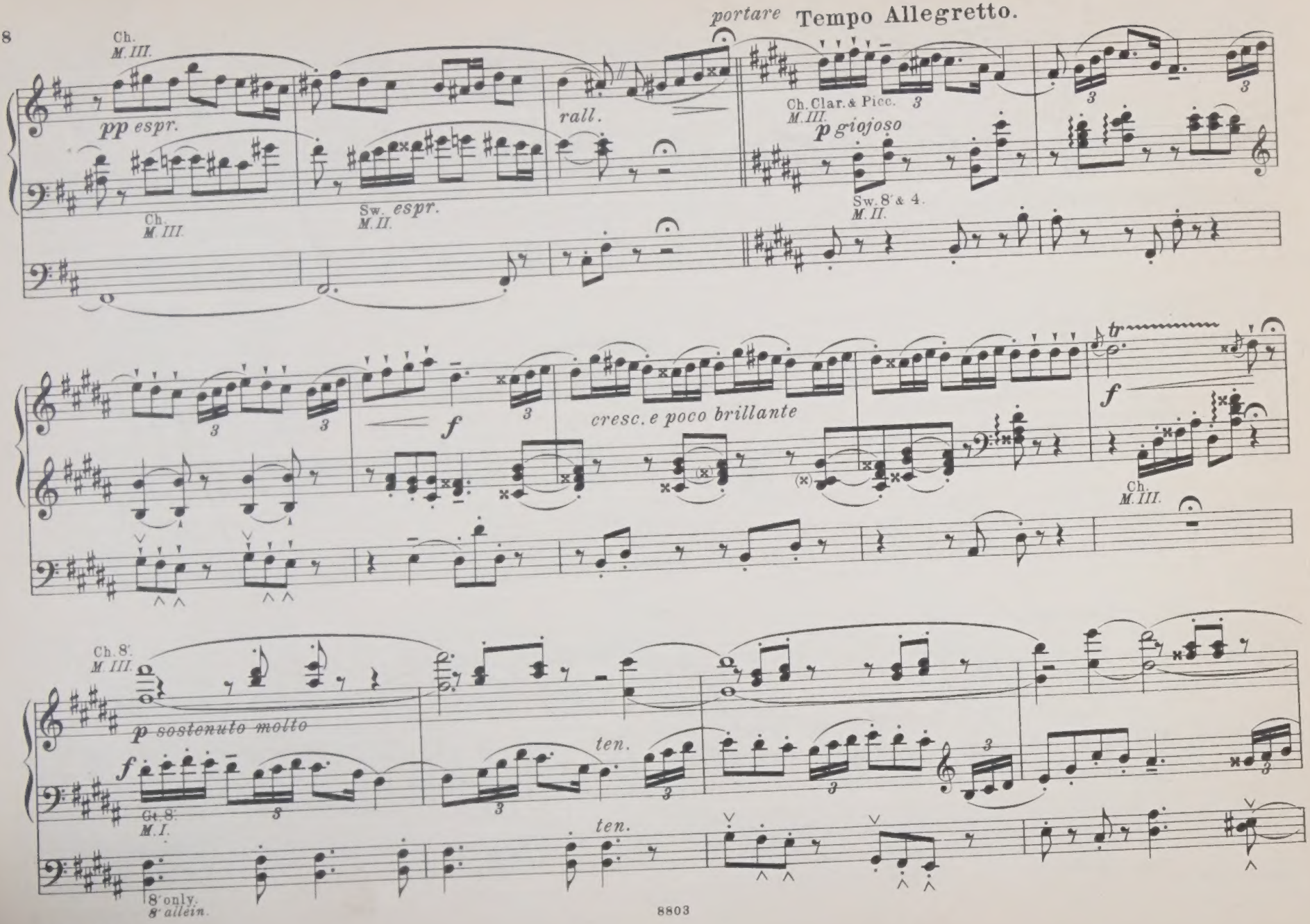

Ch. M. III.
Sw. M. II.
Ch. M. III.
Sw. M. II.
ten.
ten.
Ch. M. III.
Sw. M. II.
Ch. M. III.
rall.
Sw. M. II.
Tempo I. (♩ = 66)
Sw. Oboe, etc. M. II.
p espr. e semplice
Gt. Gamba, etc. M. I.
soft 16', coup. to Sw.
sanfter 16'; gek. M. II.
p
espr.
f espansione
Gt. M. I.
Sw. M. II.



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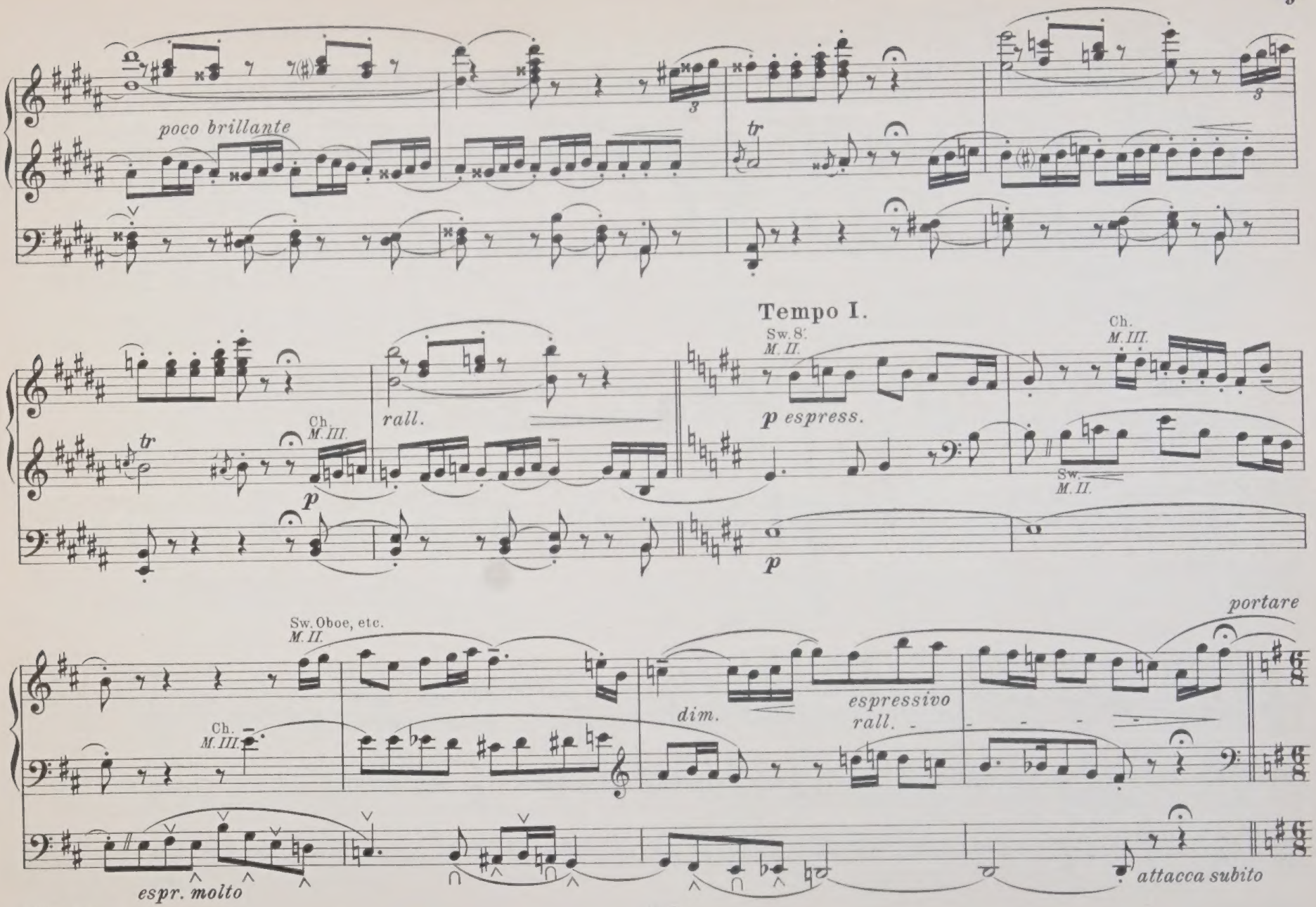
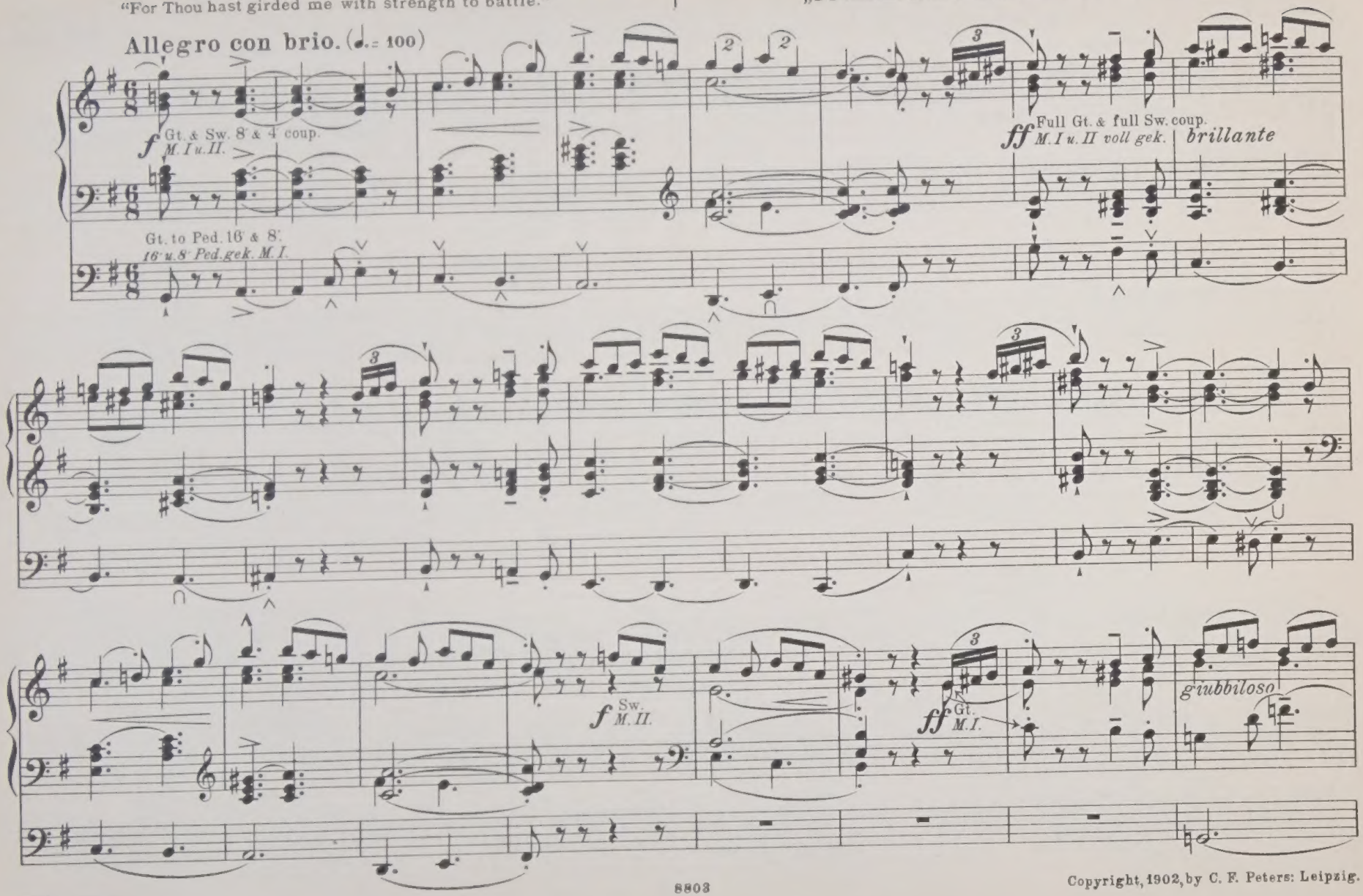

poco brillante
tr
Tempo I.
Sw. 8′
M. II.
p espress.
Ch.
M. III.
rall.
p
Sw.
M. II.
Sw. Oboe, etc.
M. II.
Ch.
M. III.
dim.
espressivo
rall.
portare
espr. molto
attacca subito

II. Manhood.

II Samuel, Chapter XXII, verse 40.
"For Thou hast girded me with strength to battle."

II. Die Mannheit.

2. Buch Samuelis Cap. XXII, vers 40.
„Du kannst mich rüsten mit Stärke zum Streit."



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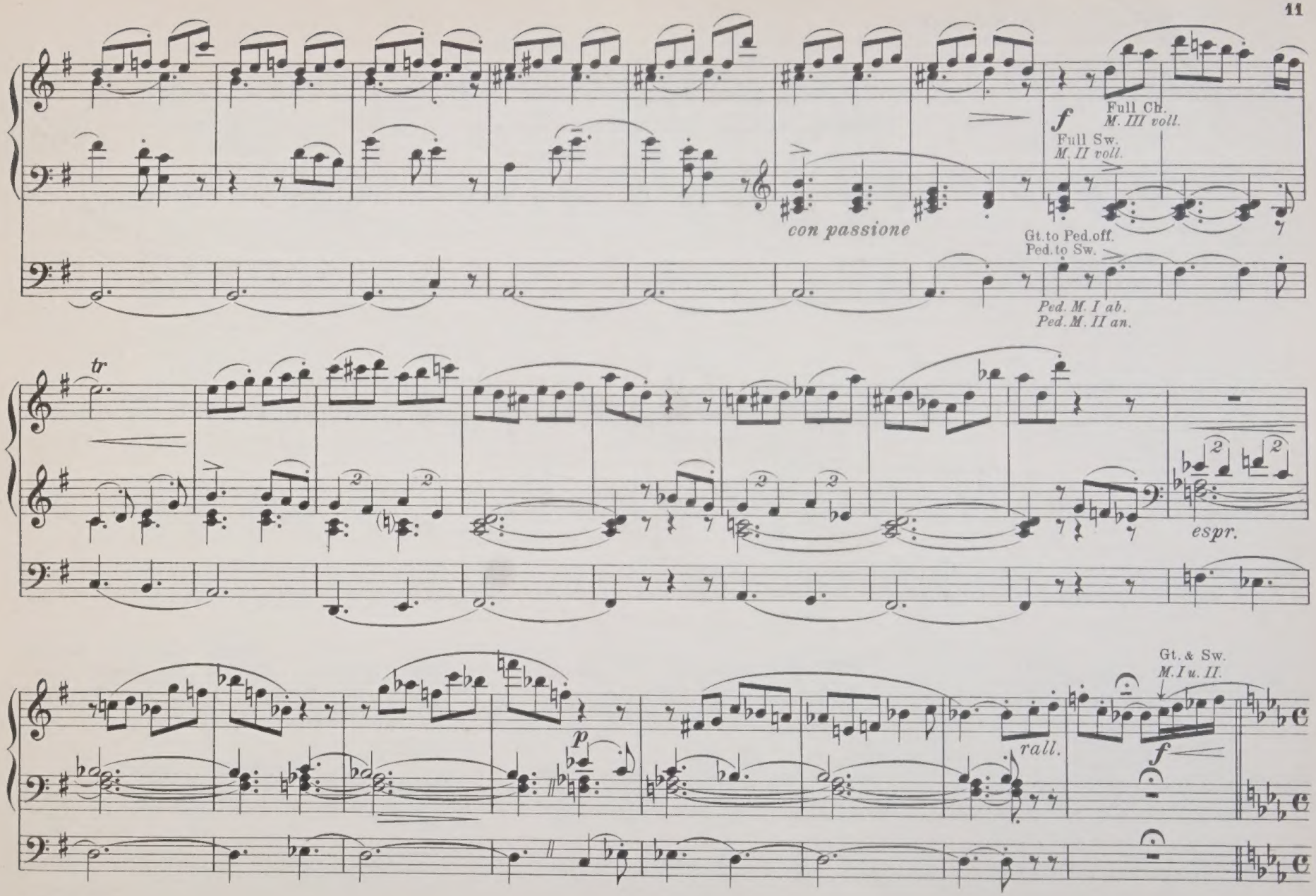
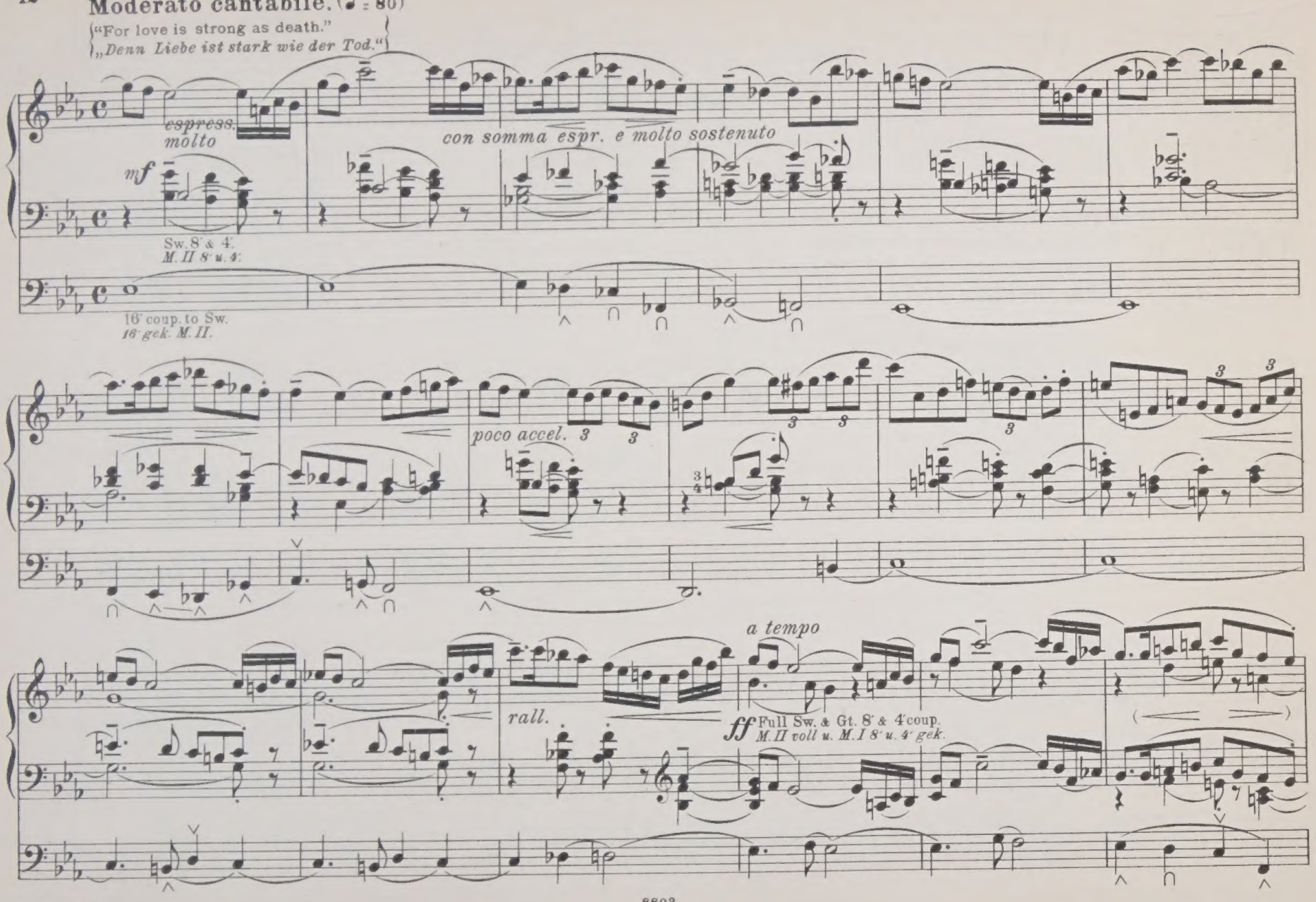
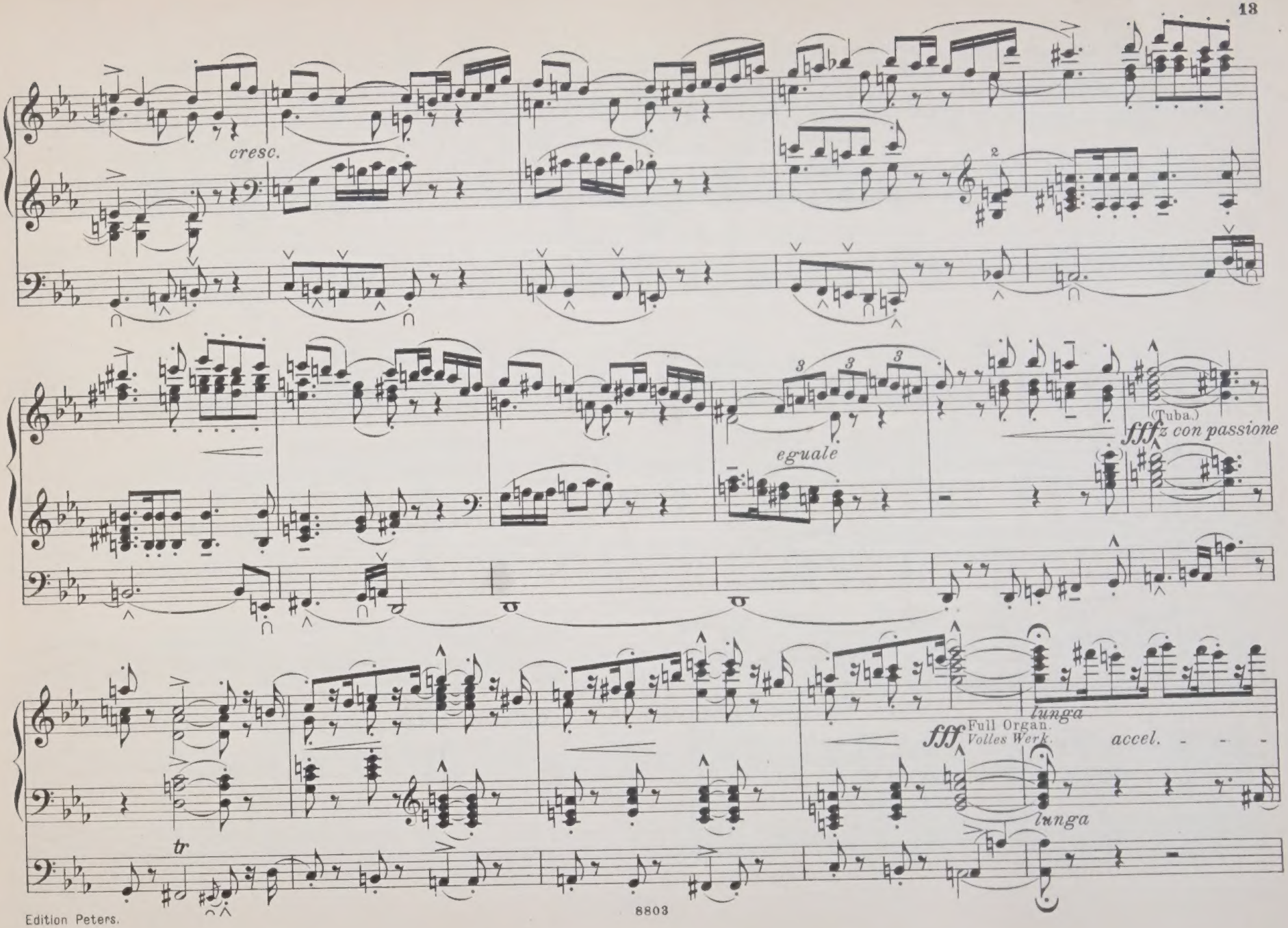
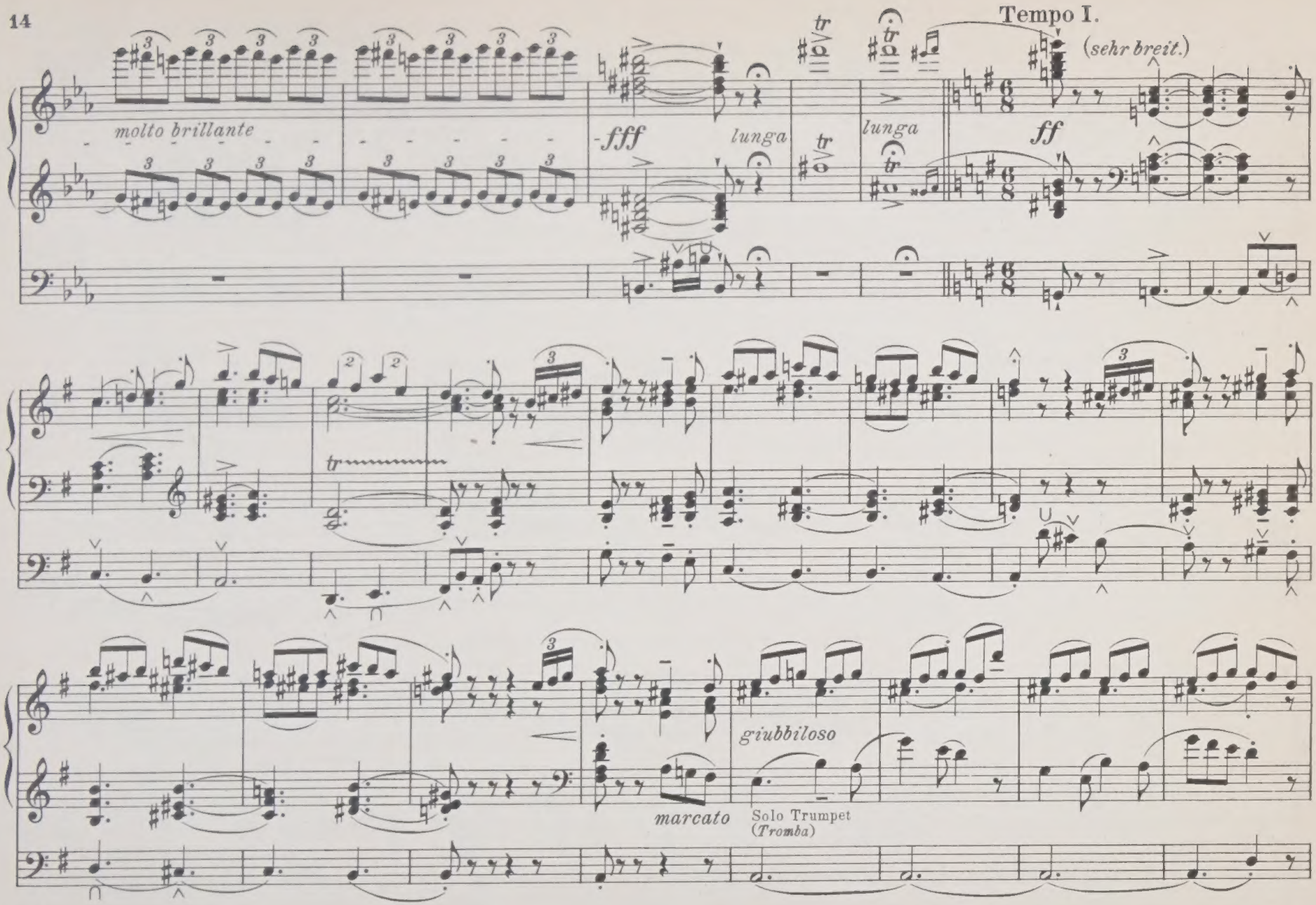
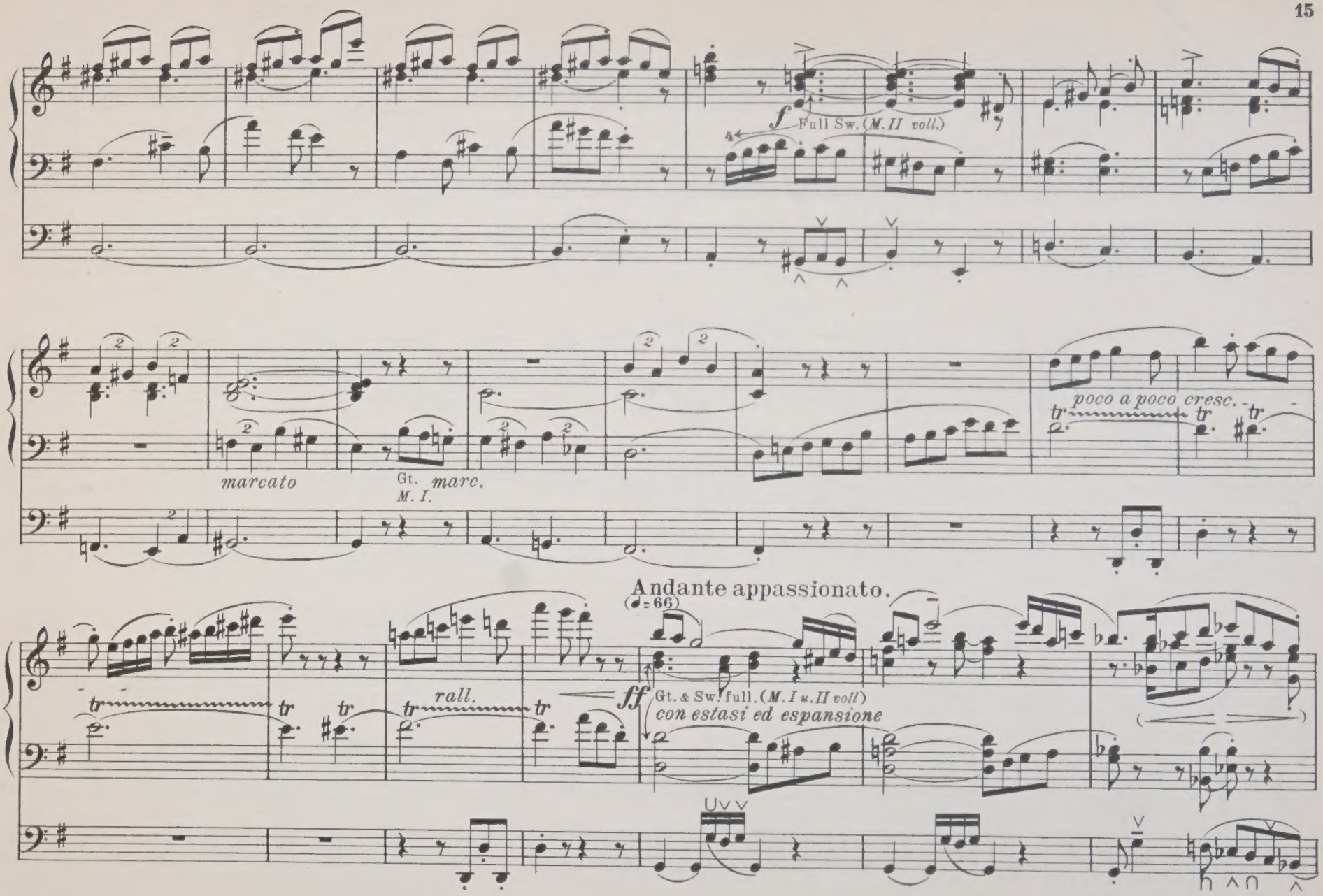
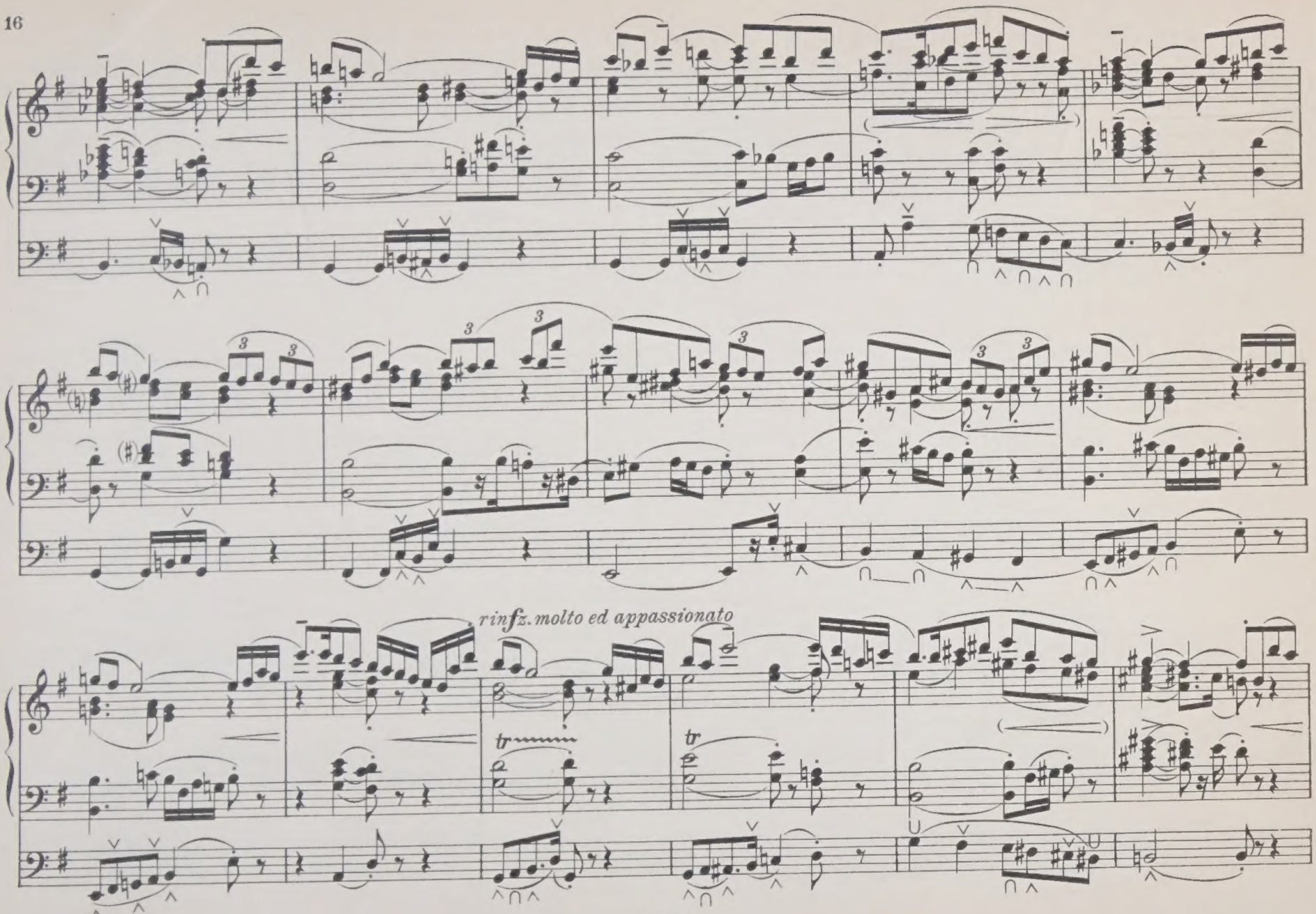

f
Full Ch.
M. III voll.
Full Sw.
M. II voll.
con passione
Gt.to Ped.off.
Ped.to Sw.
Ped. M. I ab.
Ped. M. II an.
tr
espr.
p
rall.
Gt. & Sw.
M. I u. II.
f

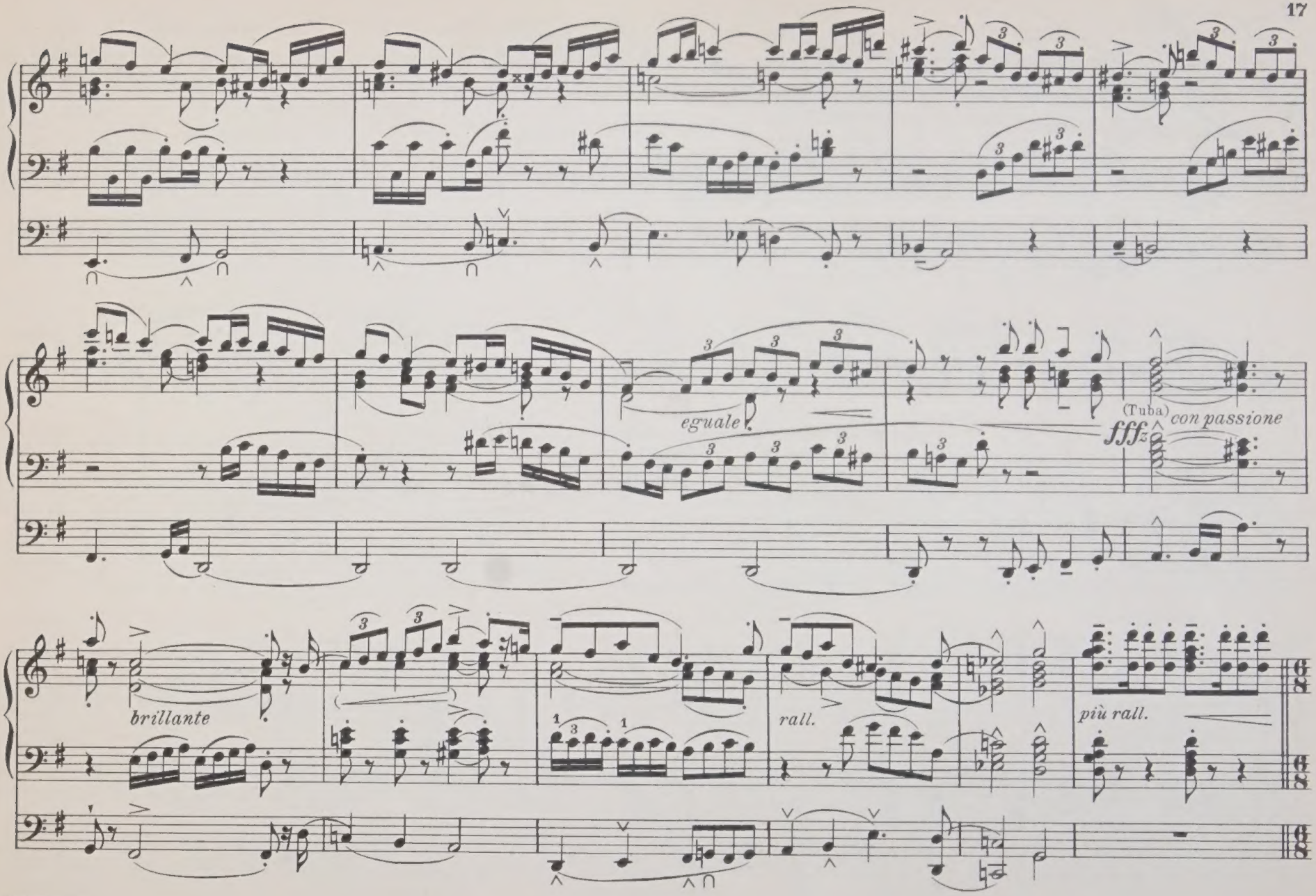

Moderato cantabile. (♩ = 80)
"For love is strong as death."
„Denn Liebe ist stark wie der Tod."
espress. molto
mf
con somma espr. e molto sostenuto
Sw. 8' & 4'
M. II 8' u. 4'
16' coup. to Sw.
16' gek. M. II.
poco accel.
rall.
a tempo
ff Full Sw. & Gt. 8' & 4' coup.
M. II voll u. M. I 8' u. 4' gek.

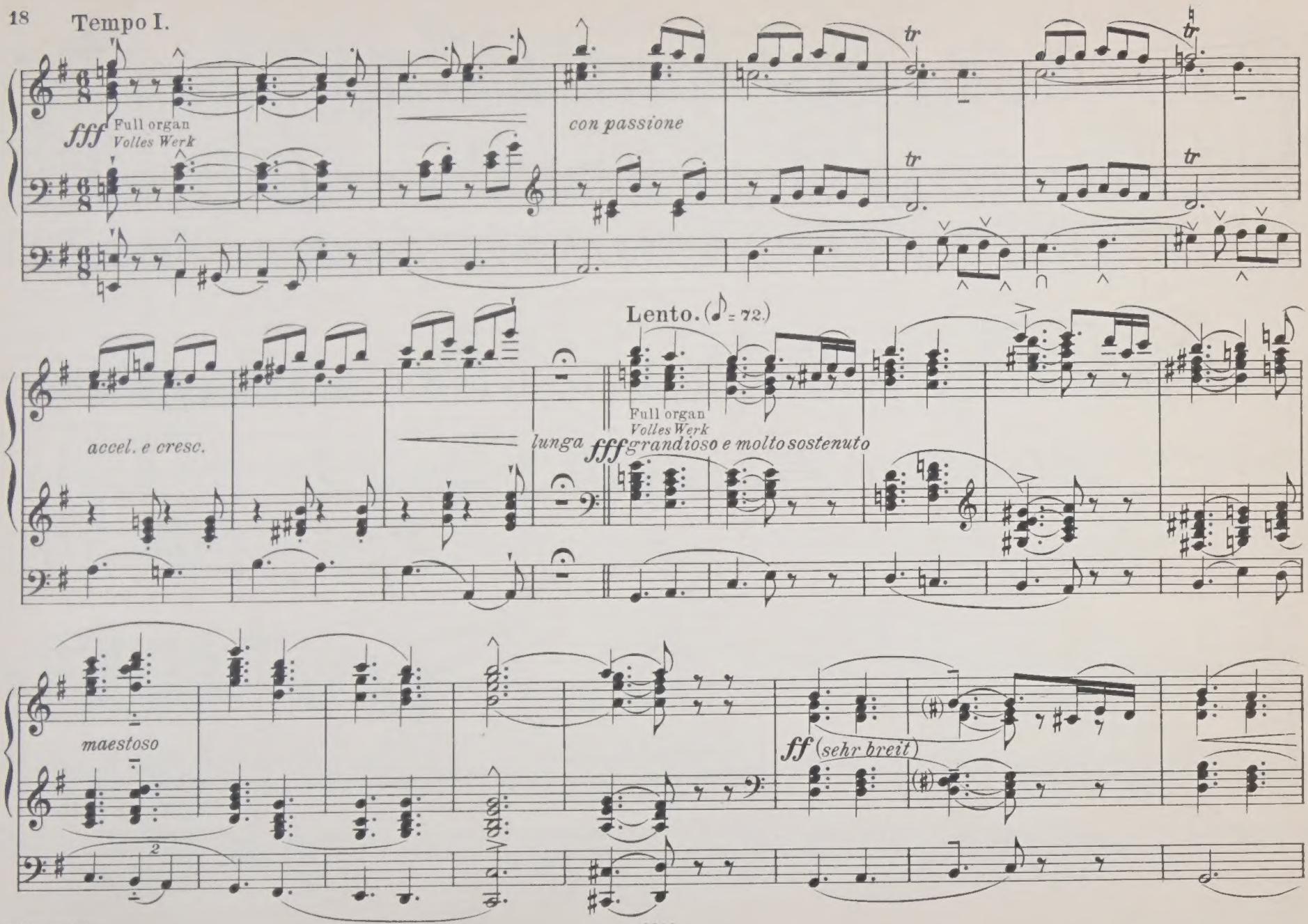

cresc.
eguale
(Tuba.)
fffz con passione
lunga
fff Full Organ.
Volles Werk.
accel.
lunga
tr

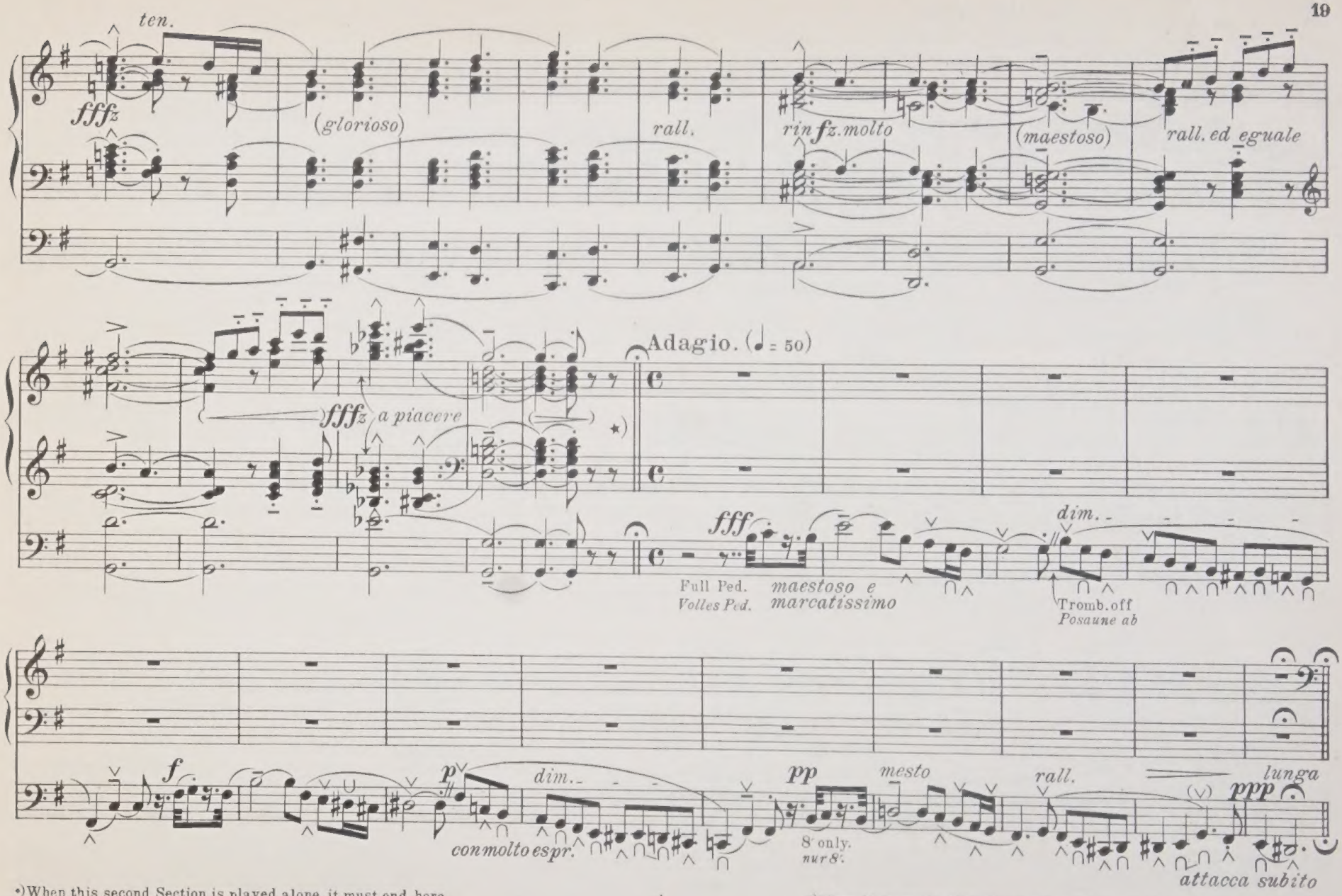

Tempo I.
(sehr breit.)
molto brillante
-fff
lunga
lunga
ff
tr
giubbiloso
marcato
Solo Trumpet
(Tromba)


f
Full Sw. (M.II voll.)
marcato
Gt. M. I.
marc.
poco a poco cresc.
Andante appassionato.
(♩= 66)
rall.
ff
Gt. & Sw. full. (M.I u. II voll)
con estasi ed espansione


rinfz. molto ed appassionato
tr
tr


eguale
(Tuba)
fff
con passione
brillante
rall.
più rall.


Tempo I.
fff Full organ
Volles Werk
con passione
tr
tr
tr
Lento. (♪ = 72.)
accel. e cresc.
lunga
Full organ
Volles Werk
fff grandioso e molto sostenuto
maestoso
ff (sehr breit)



*)When this second Section is played alone, it must end here.

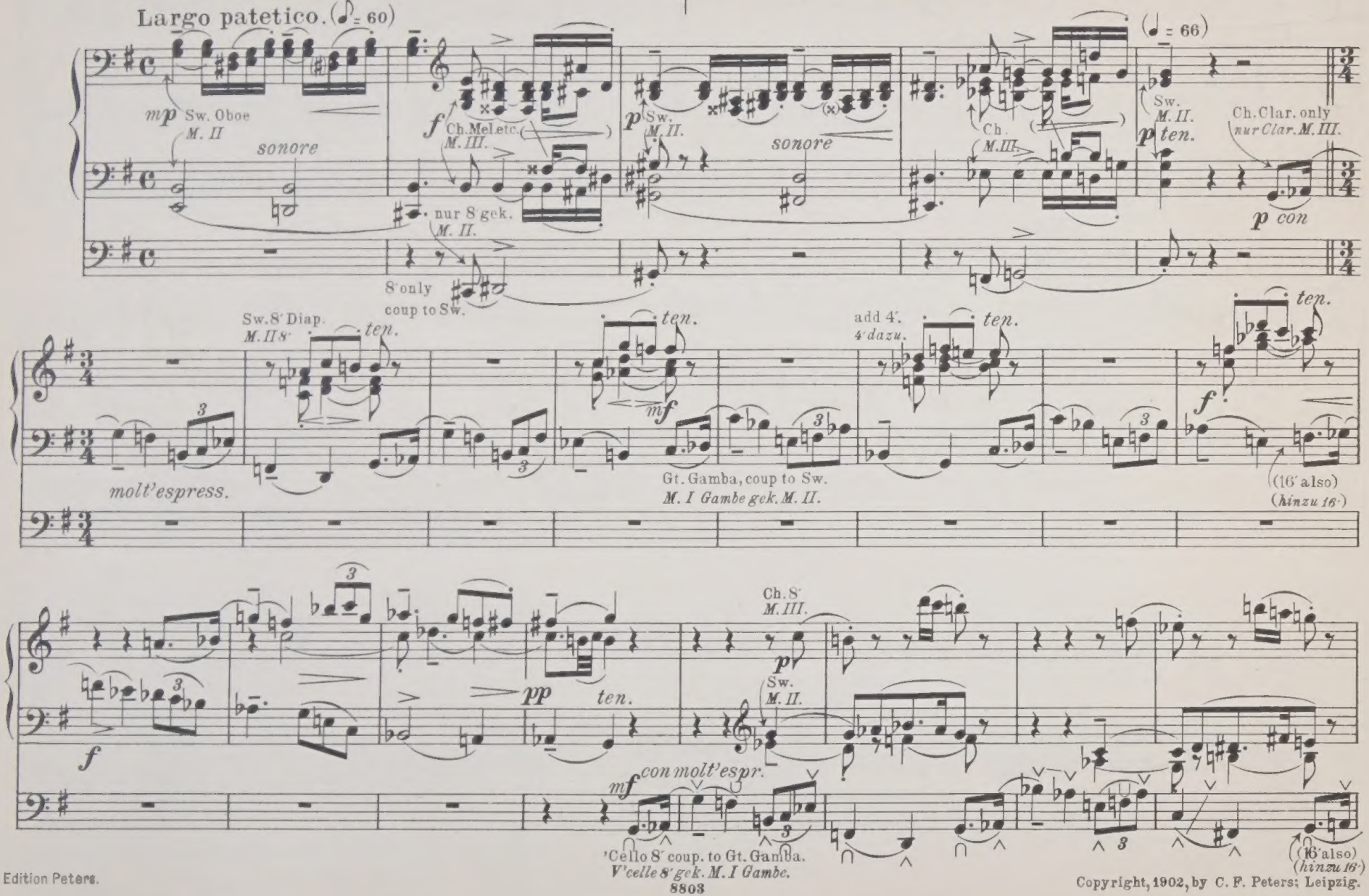
*)Wenn diese zweite Abtheilung abgesondert gespielt wird, so endet sie hier.

III. Old Age.

Psalm LXXI, verse 9.
"Cast me not off in the time of old age!"

Das Greisenalter.

Psalm LXXI, vers 9.
„Verwirf mich nicht in meinem Alter."



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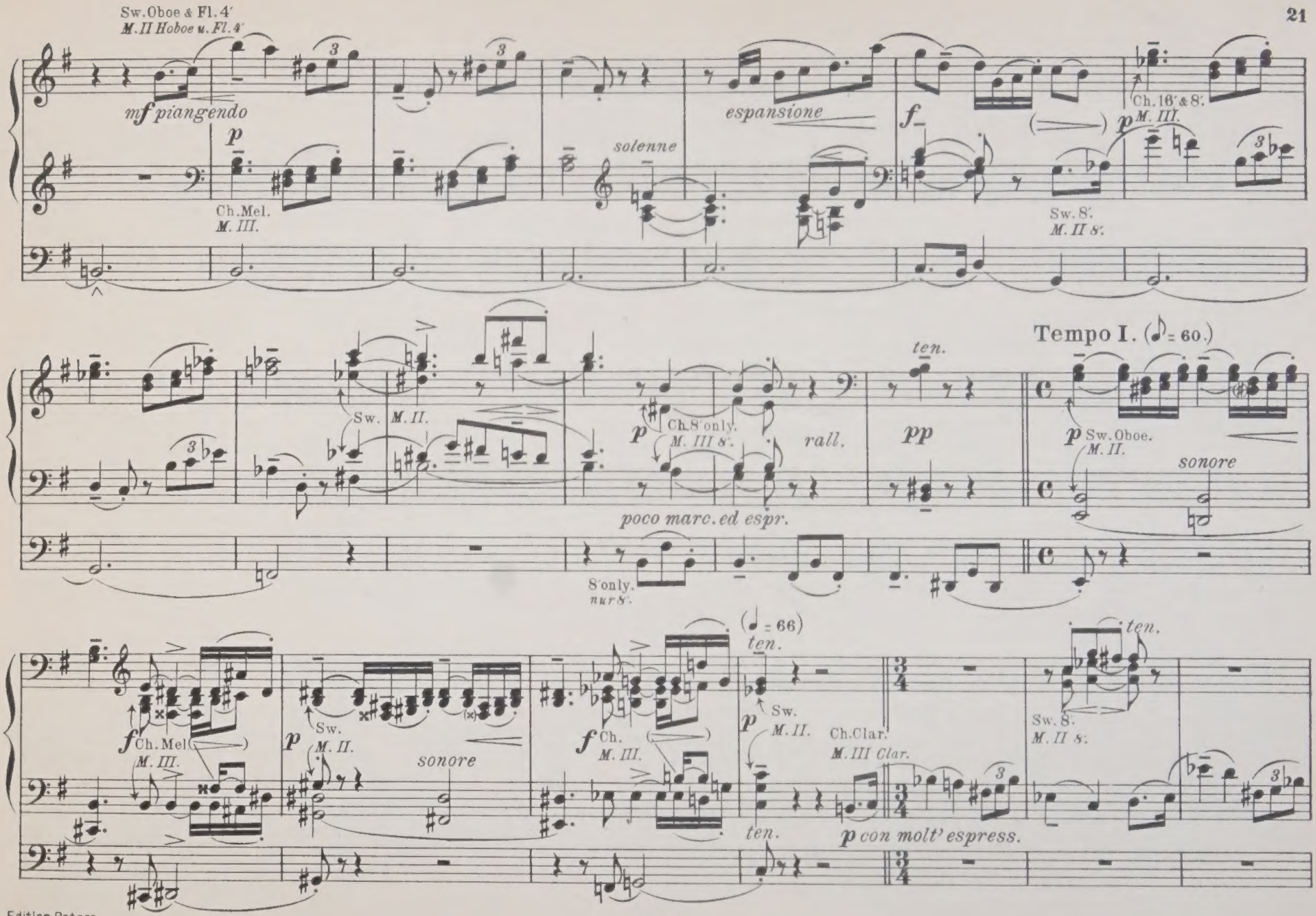
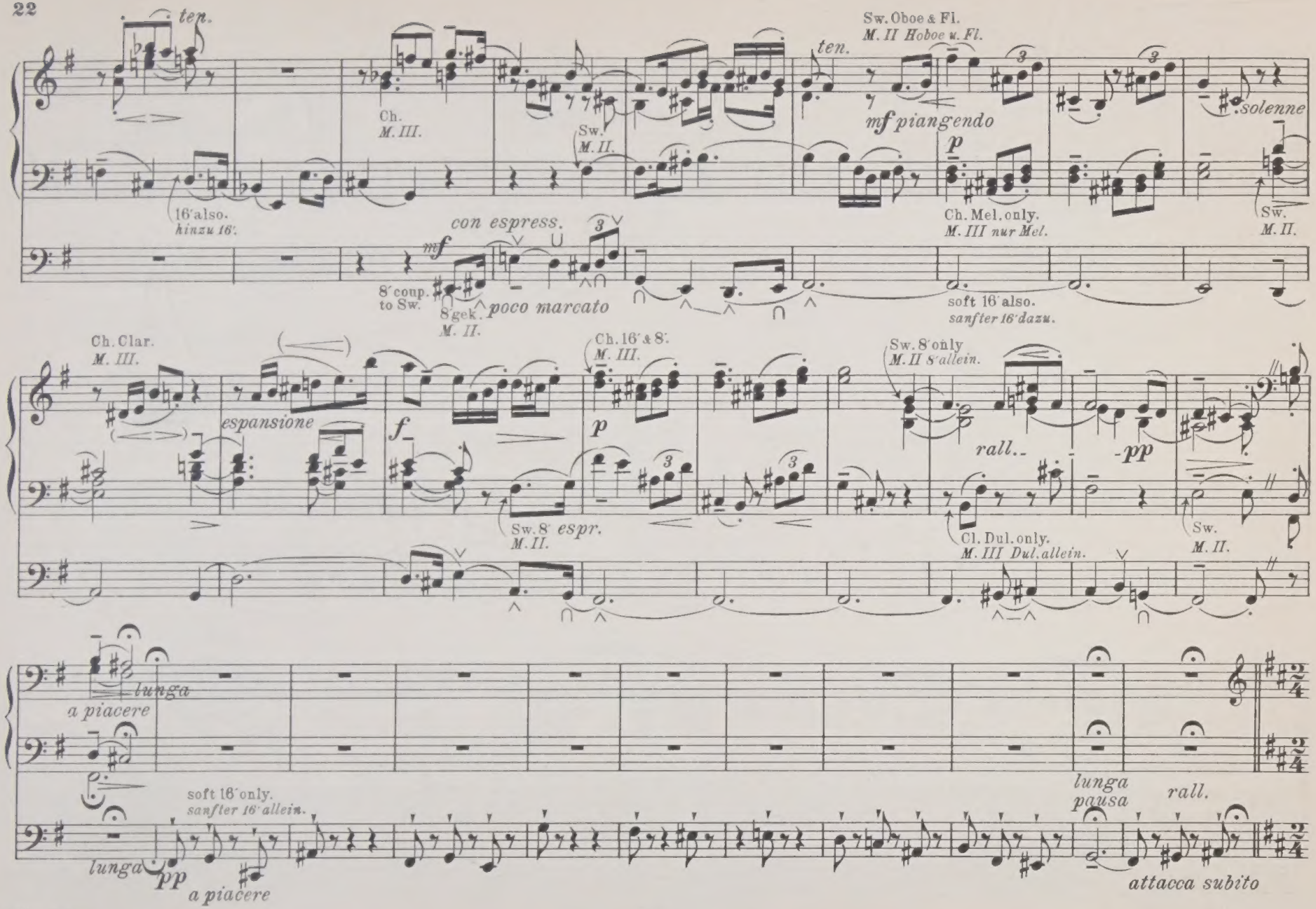

Sw. Oboe & Fl. 4′
M. II Hoboe u. Fl. 4′
mf piangendo
p
Ch. Mel.
M. III.
solenne
espansione
f
p
Ch. 16′ & 8′.
M. III.
Sw. 8′.
M. II 8′.
Tempo I. (♩ = 60.)
ten.
Sw.
M. II.
p
Ch. 8′ only.
M. III 8′.
rall.
pp
poco marc. ed espr.
8′ only.
nur 8′.
p Sw. Oboe.
M. II.
sonore
(♩ = 66)
ten.
f Ch. Mel.
M. III.
p Sw.
M. II.
sonore
f Ch.
M. III.
p Sw.
M. II.
Ch. Clar.
M. III Clar.
ten.
Sw. 8′.
M. II 8′.
p con molt' espress.

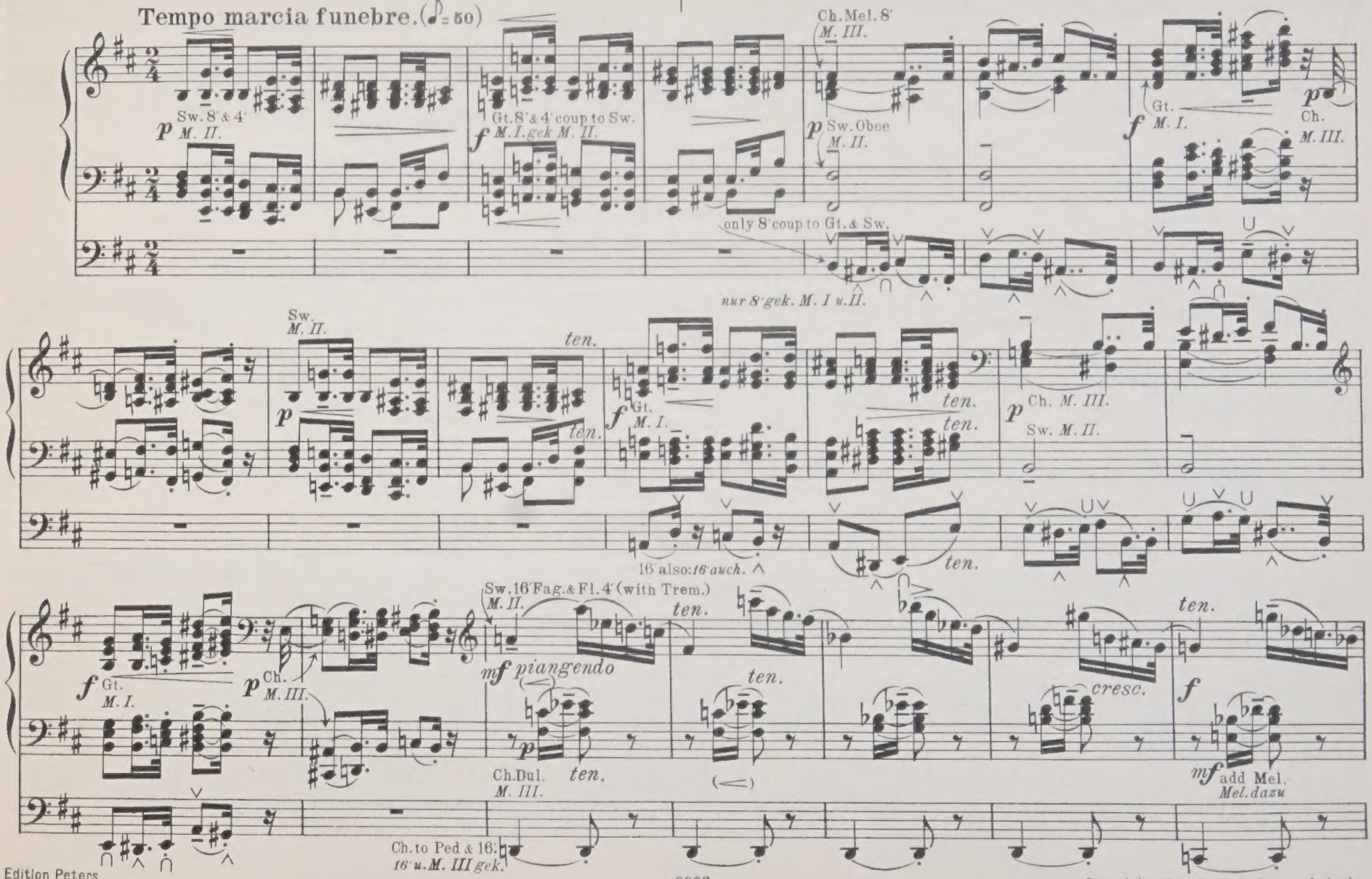

ten.
Ch.
M. III.
Sw.
M. II.
ten.
Sw. Oboe & Fl.
M. II Hoboe u. Fl.
mf piangendo
p
solenne
16′ also.
hinzu 16′.
Ch. Mel. only.
M. III nur Mel.
Sw.
M. II.
con espress.
mf
8′ coup. to Sw.
8′ gek.
M. II.
poco marcato
soft 16′ also.
sanfter 16′ dazu.
Ch. Clar.
M. III.
espansione
f
Ch. 16′ & 8′.
M. III.
p
Sw. 8′ only
M. II 8′ allein.
rall..
pp
Sw. 8′ espr.
M. II.
Cl. Dul. only.
M. III Dul. allein.
Sw.
M. II.
lunga
a piacere
soft 16′ only.
sanfter 16′ allein.
lunga
pp
a piacere
lunga
pausa
rall.
attacca subito

IV. Death.

II Kings, Chap. XXII, verse 20.
"And thou shalt be gathered into thy grave in peace."

Der Tod.

2. Buch der Könige, Cap. XXII, vers 20.
„Dass du mit Frieden in dein Grab versammelt werdest."



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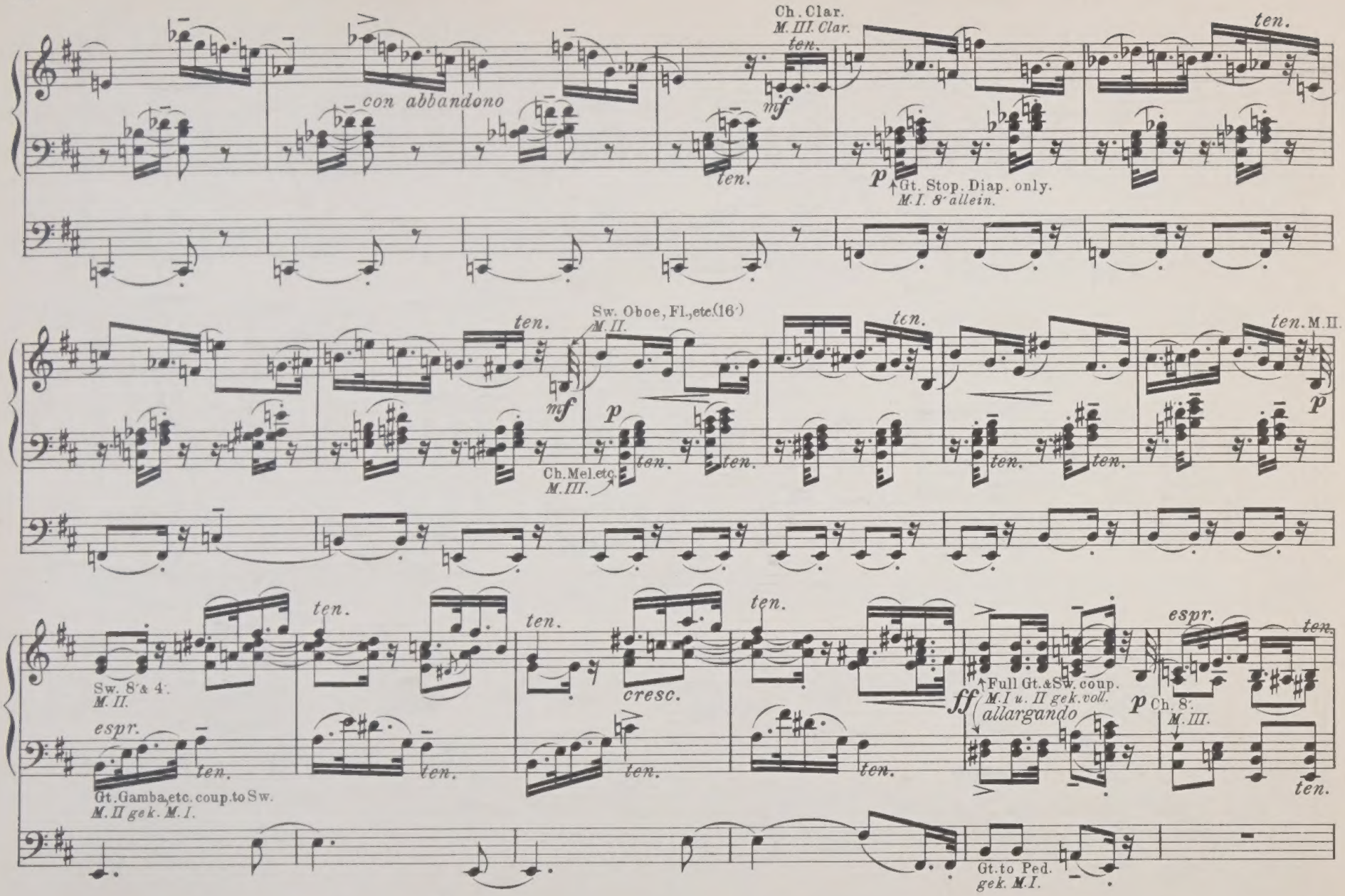
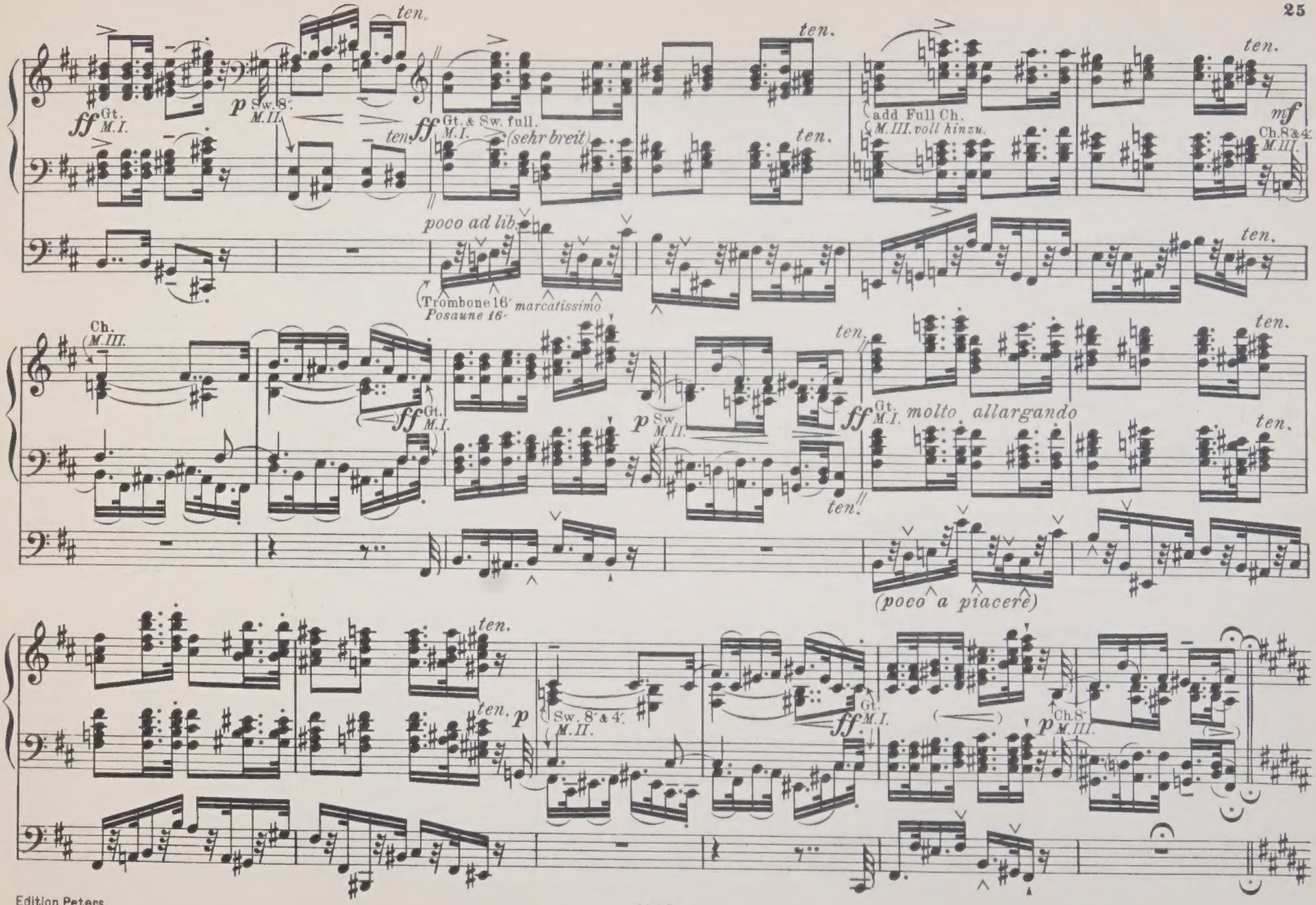
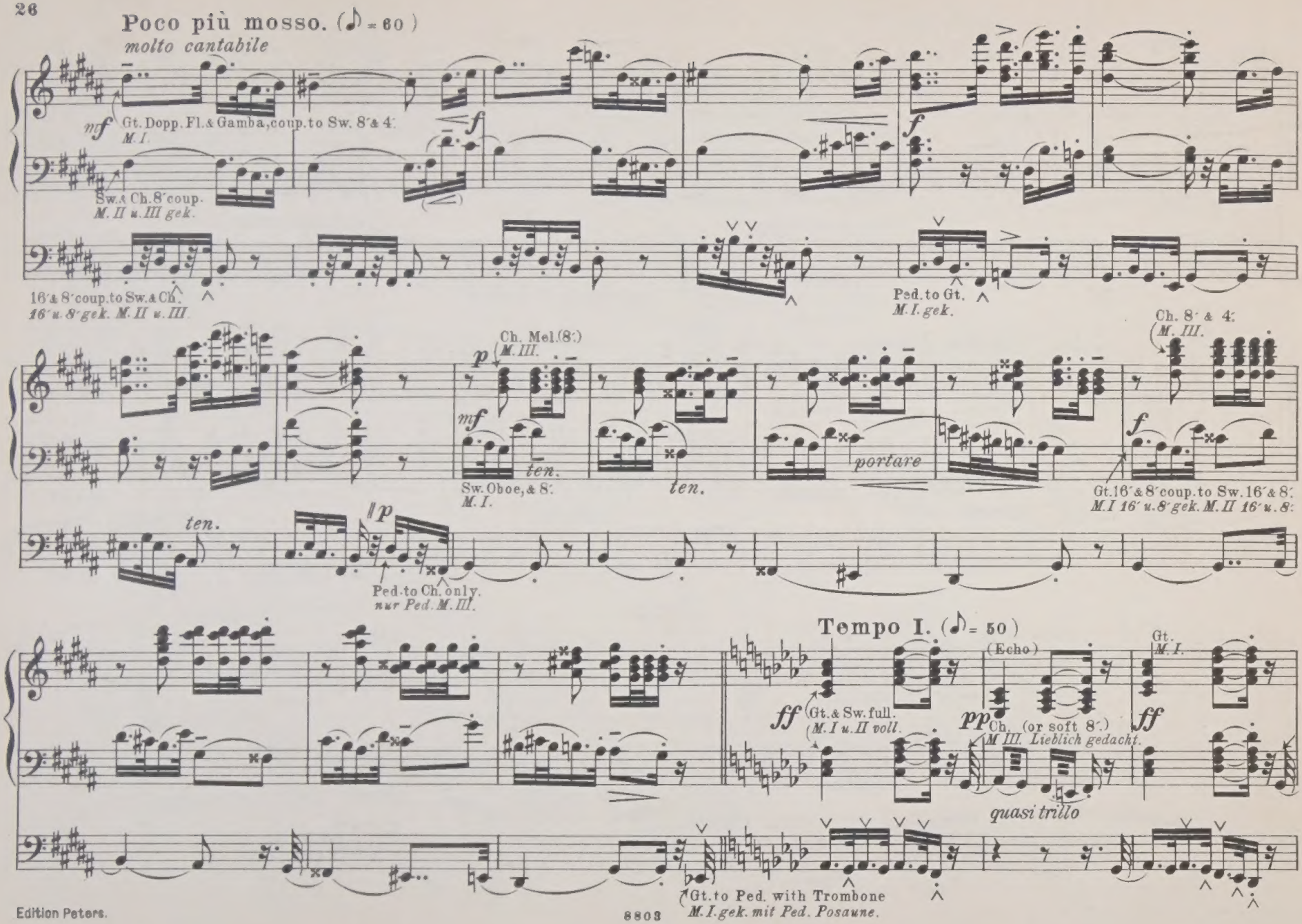
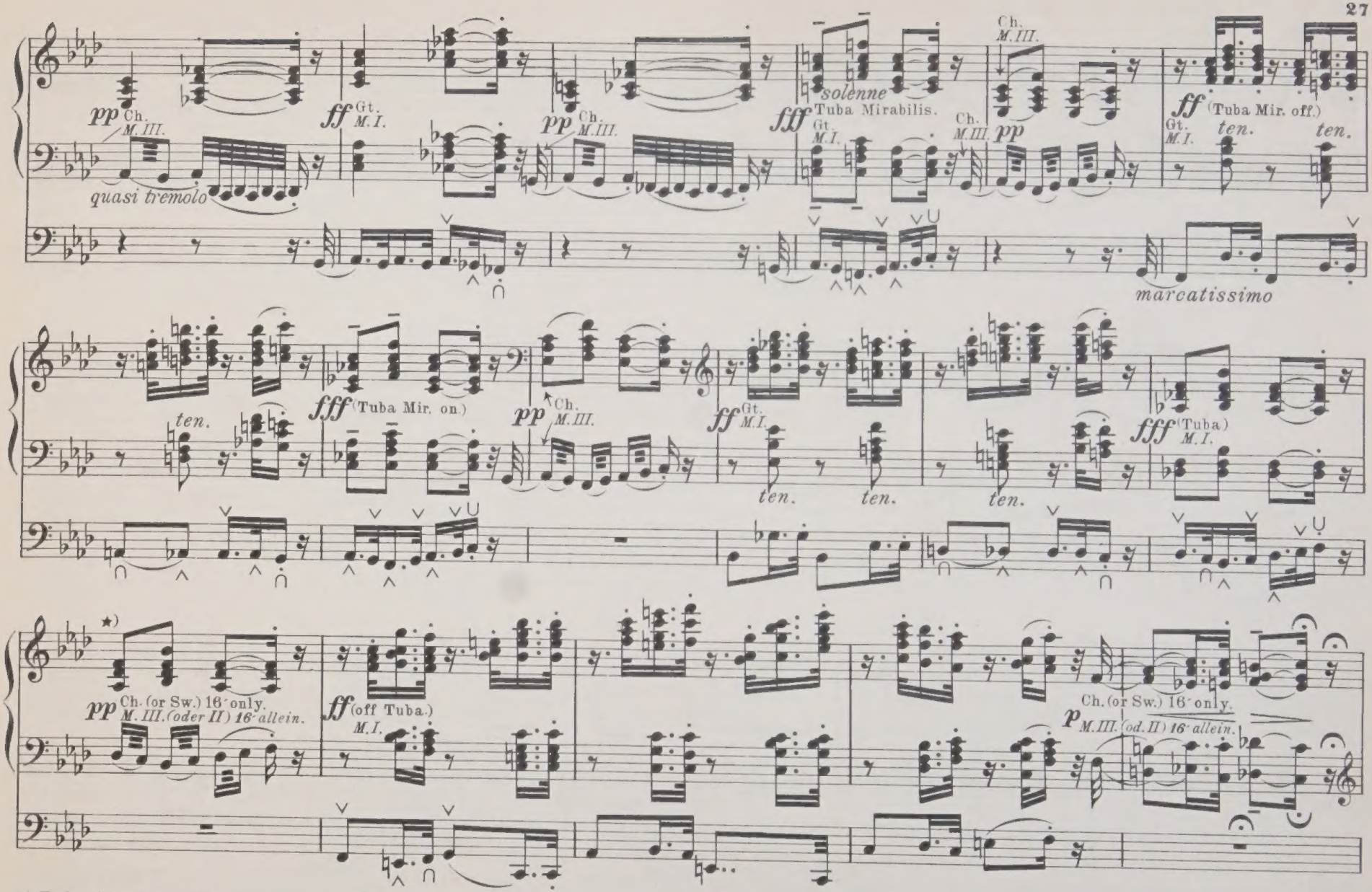

Ch. Clar.
M. III. Clar.
ten.
con abbandono
mf
ten.
p
Gt. Stop. Diap. only.
M. I. 8′ allein.
ten.
Sw. Oboe, Fl., etc. (16′)
M. II.
mf
p
Ch. Mel. etc.
M. III.
ten. M. II.
Sw. 8′ & 4′.
M. II.
espr.
Gt. Gamba, etc. coup. to Sw.
M. II gek. M. I.
cresc.
ff
Full Gt. & Sw. coup.
M. I u. II gek. voll.
allargando
p
Ch. 8′.
M. III.
Gt. to Ped.
gek. M. I.

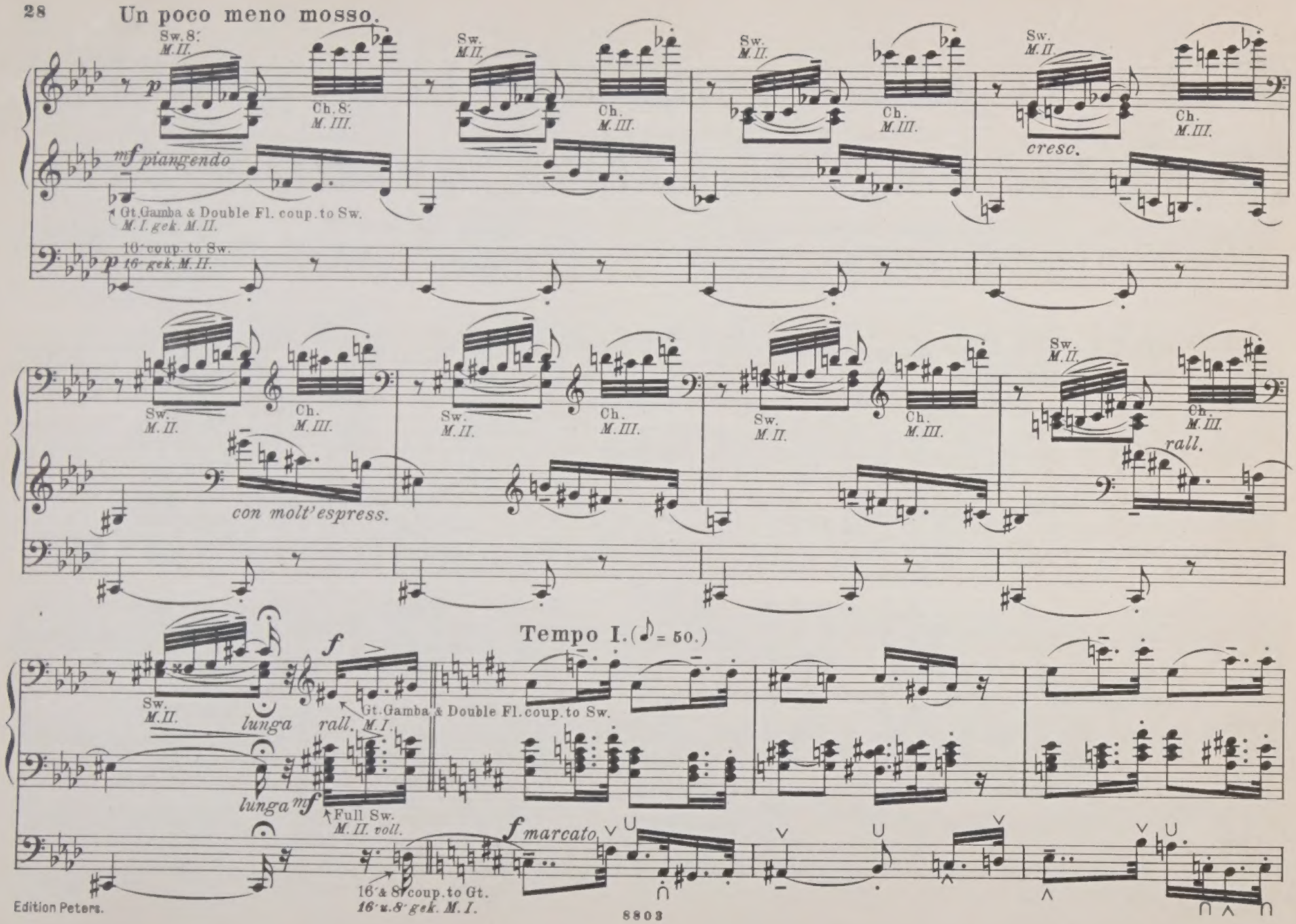

ten.
ff Gt. M.I.
p Sw. 8′ M.II.
ff Gt. & Sw. full. M.I.
(sehr breit)
add Full Ch. M.III. voll hinzu.
mf Ch. 8′ & 4′ M.III.
poco ad lib.
Trombone 16′
Posaune 16′
marcatissimo
Ch. M.III.
molto allargando
(poco a piacere)
Sw. 8′ & 4′ M.II.
Ch. 8′ M.III.

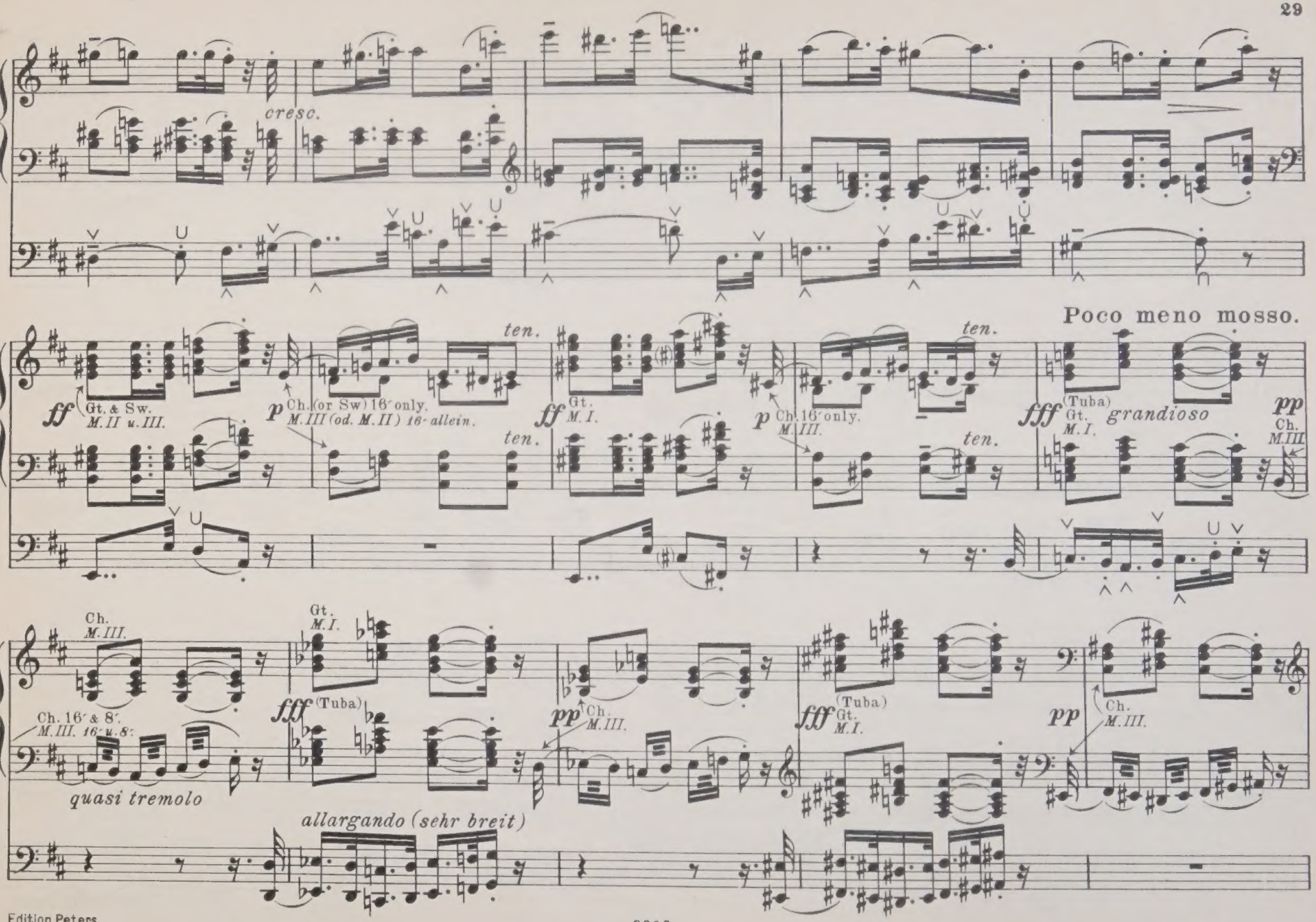

Poco più mosso. (♪ = 60)
molto cantabile
mf
Gt. Dopp. Fl. & Gamba, coup. to Sw. 8′ & 4′.
M. I.
Sw. & Ch. 8′ coup.
M. II u. III gek.
16′ & 8′ coup. to Sw. & Ch.
16′ u. 8′ gek. M. II u. III.
f
Ped. to Gt.
M. I. gek.
p
Ch. Mel. (8′)
M. III.
mf
ten.
Sw. Oboe, & 8′.
M. I.
ten.
portare
Ch. 8′ & 4′.
M. III.
f
Gt. 16′ & 8′ coup. to Sw. 16′ & 8′.
M. I 16′ u. 8′ gek. M. II 16′ u. 8′.
ten.
p
Ped. to Ch. only.
nur Ped. M. III.
Tempo I. (♪ = 50)
ff
Gt. & Sw. full.
M. I u. II voll.
(Echo)
pp
Ch. (or soft 8′.)
M. III. Lieblich gedacht.
Gt.
M. I.
ff
quasi trillo
Gt. to Ped. with Trombone
M. I. gek. mit Ped. Posaune.

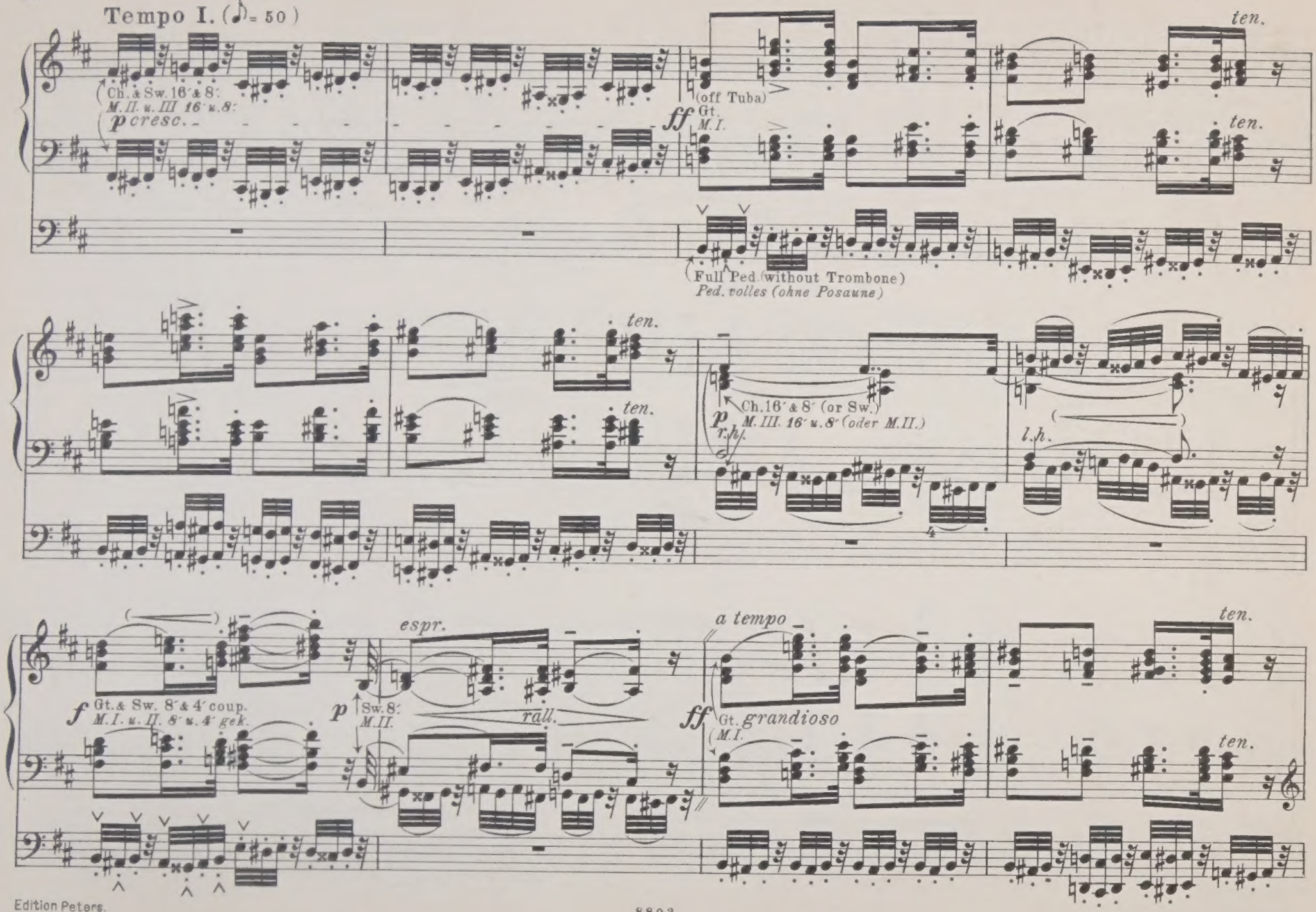


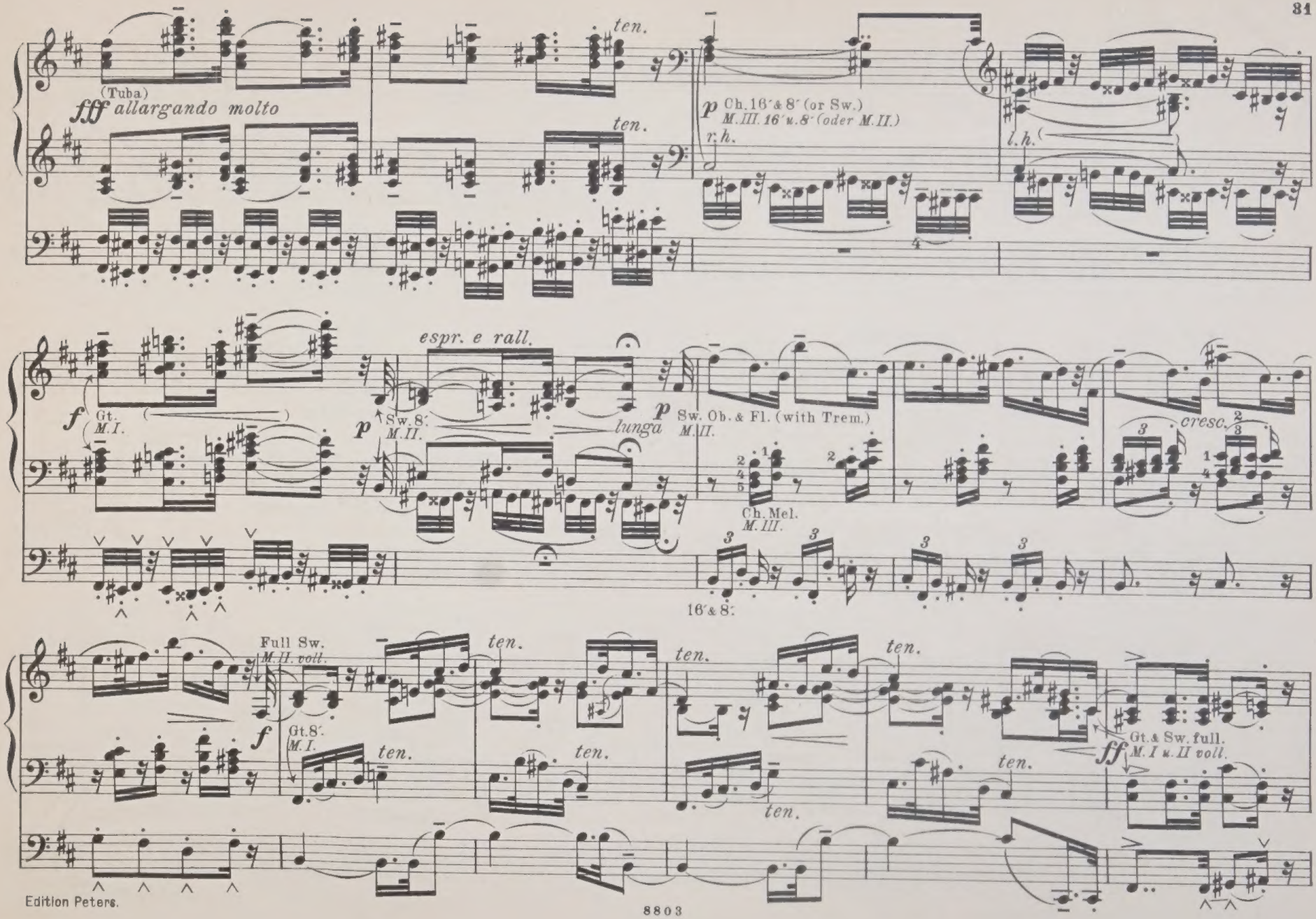
*) To be played an octave lower on the Pianoforte, as are all passages marked with a 16′ stop only.

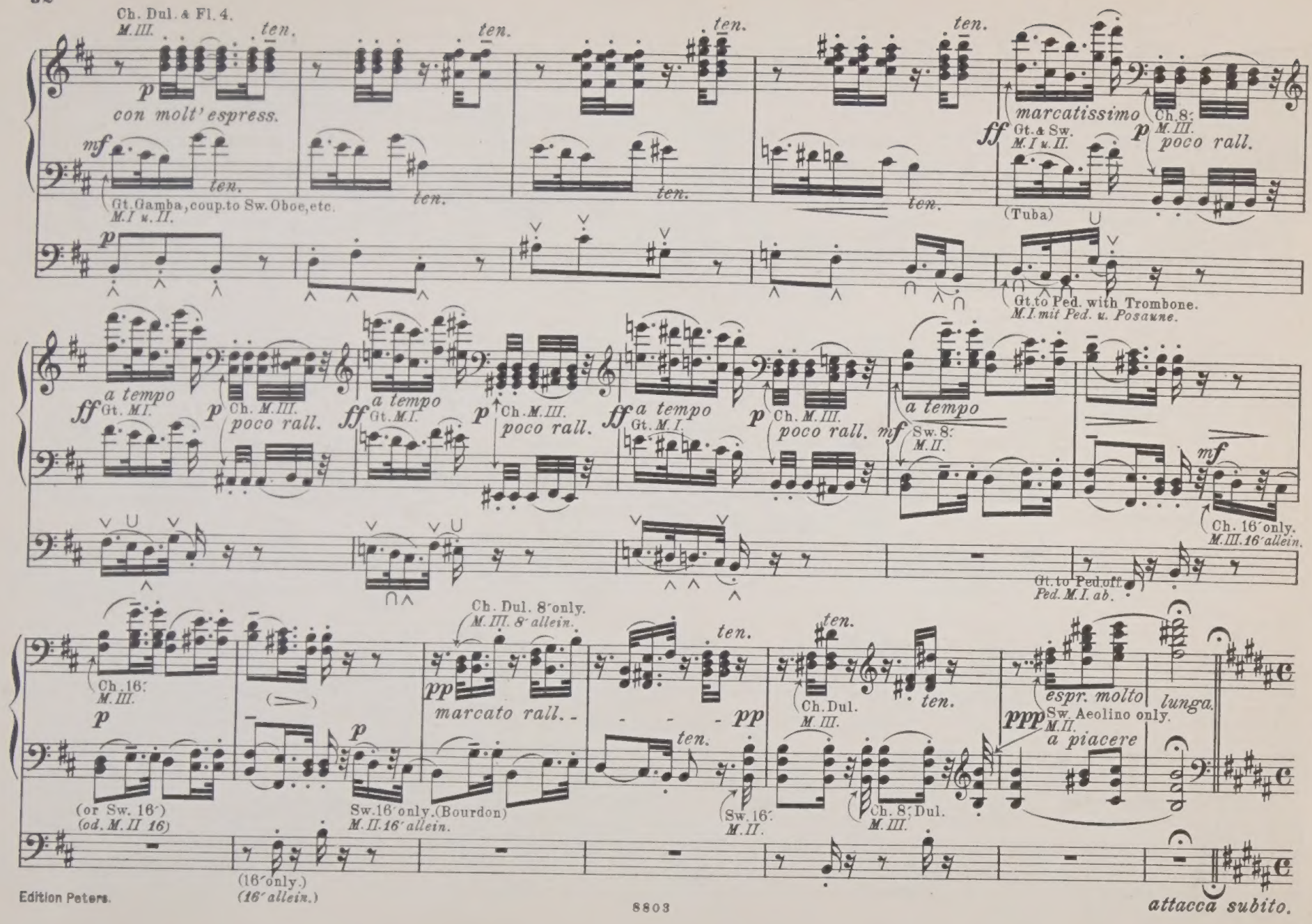
*) *Auf dem Clavier werden alle Gänge, die nur mit 16′-Register bezeichnet sind, eine Octave tiefer gespielt.*


Un poco meno mosso.
Sw.8'
M.II.
Ch.8'
M.III.
Sw.
M.II.
Ch.
M.III.
mf piangendo
Gt.Gamba & Double Fl. coup.to Sw.
M.I. gek. M.II.
16' coup. to Sw.
16' gek. M.II.
cresc.
con molt'espress.
rall.
Tempo I.(♪= 50.)
lunga
rall.
Gt.Gamba & Double Fl.coup.to Sw.
M.I.
Full Sw.
M.II. voll.
marcato
16' & 8' coup.to Gt.
16' u. 8' gek. M.I.


cresc.
Poco meno mosso.
ff Gt. & Sw. M.II u.III.
p Ch. (or Sw) 16′ only. M.III (od. M.II) 16′ allein.
ten.
ff Gt. M.I.
p Ch. 16′ only. M.III.
fff (Tuba) Gt. M.I. grandioso
pp Ch. M.III
Ch. M.III.
Ch. 16′ & 8′. M.III. 16′ u. 8′.
quasi tremolo
fff (Tuba)
Gt. M.I.
pp Ch. M.III.
allargando (sehr breit)


Tempo I. (♪= 50)
Ch. & Sw. 16′ & 8′
M. II. u. III 16′ u. 8′
p cresc.
ff Gt.
M. I.
(off Tuba)
ten.
ten.
Full Ped. (without Trombone)
Ped. volles (ohne Posaune)
ten.
ten.
p
Ch. 16′ & 8′ (or Sw.)
M. III. 16′ u. 8′ (oder M. II.)
r.h.
l.h.
4
f Gt. & Sw. 8′ & 4′ coup.
M. I. u. II. 8′ u. 4′ gek.
espr.
p Sw. 8′
M. II.
rall.
a tempo
ff Gt. grandioso
(M. I.)
ten.
ten.


(Tuba)
fff allargando molto
ten.
ten.
p Ch. 16′ & 8′ (or Sw.)
M.III. 16′ u. 8′ (oder M.II.)
r.h.
l.h.
f Gt.
M.I.
espr. e rall.
p Sw. 8′
M.II.
lunga
p Sw. Ob. & Fl. (with Trem.)
M.II.
cresc.
Ch. Mel.
M.III.
16′ & 8′
Full Sw.
M.II. voll.
f Gt. 8′
M.I.
ten.
ff Gt. & Sw. full.
M.I u. II voll.


Ch. Dul. & Fl. 4.
M.III.
ten.
p
con molt' espress.
mf
Gt. Gamba, coup. to Sw. Oboe, etc.
M.I u. II.
marcatissimo
Gt. & Sw.
M.I u. II.
ff
Ch. 8′
M.III.
poco rall.
(Tuba)
Gt. to Ped. with Trombone.
M.I mit Ped. u. Posaune.
a tempo
Gt. M.I.
Ch. M.III.
Sw. 8′
M.II.
Ch. 16′ only.
M.III. 16′ allein.
Gt. to Ped. off.
Ped. M.I. ab.
Ch. 16′
M.III.
Ch. Dul. 8′ only.
M.III. 8′ allein.
pp
marcato rall.
Ch. Dul.
M.III.
espr. molto
lunga.
Sw. Aeolino only.
M.II.
a piacere
ppp
(or Sw. 16′)
(od. M.II 16)
Sw. 16′ only. (Bourdon)
M.II. 16′ allein.
Sw. 16′
M.II.
Ch. 8′ Dul.
M.III.
(16′ only.)
(16′ allein.)
attacca subito.

V. (a) Et resurrexit.

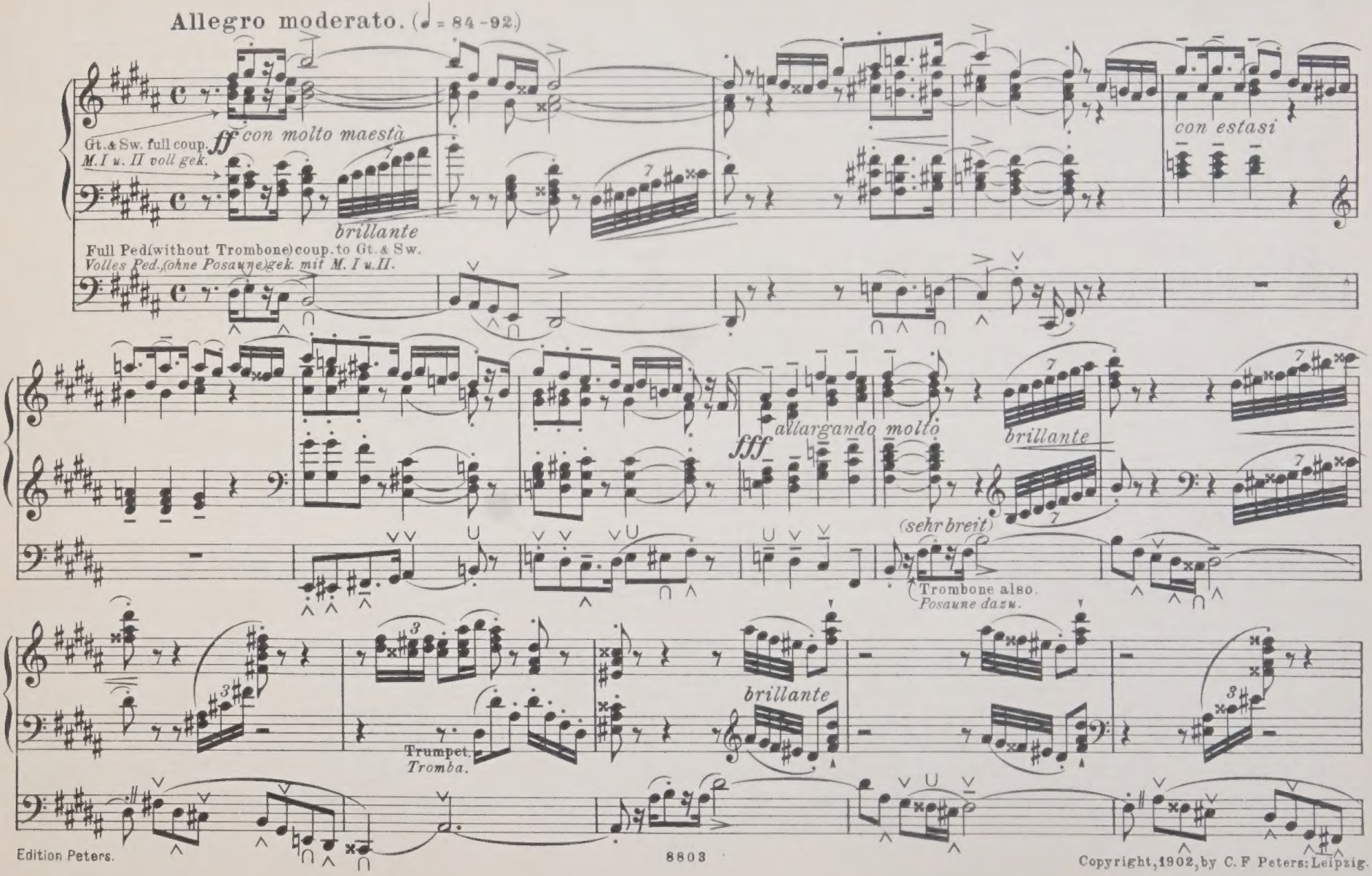
Acts XXIV. verse 15.–

"There shall be a resurrection of the dead."

V. (a) Et resurrexit.

Apostelgeschichte XXIV. Vers 15.–

„Das zukünftig sei die Auferstehung der Todten."



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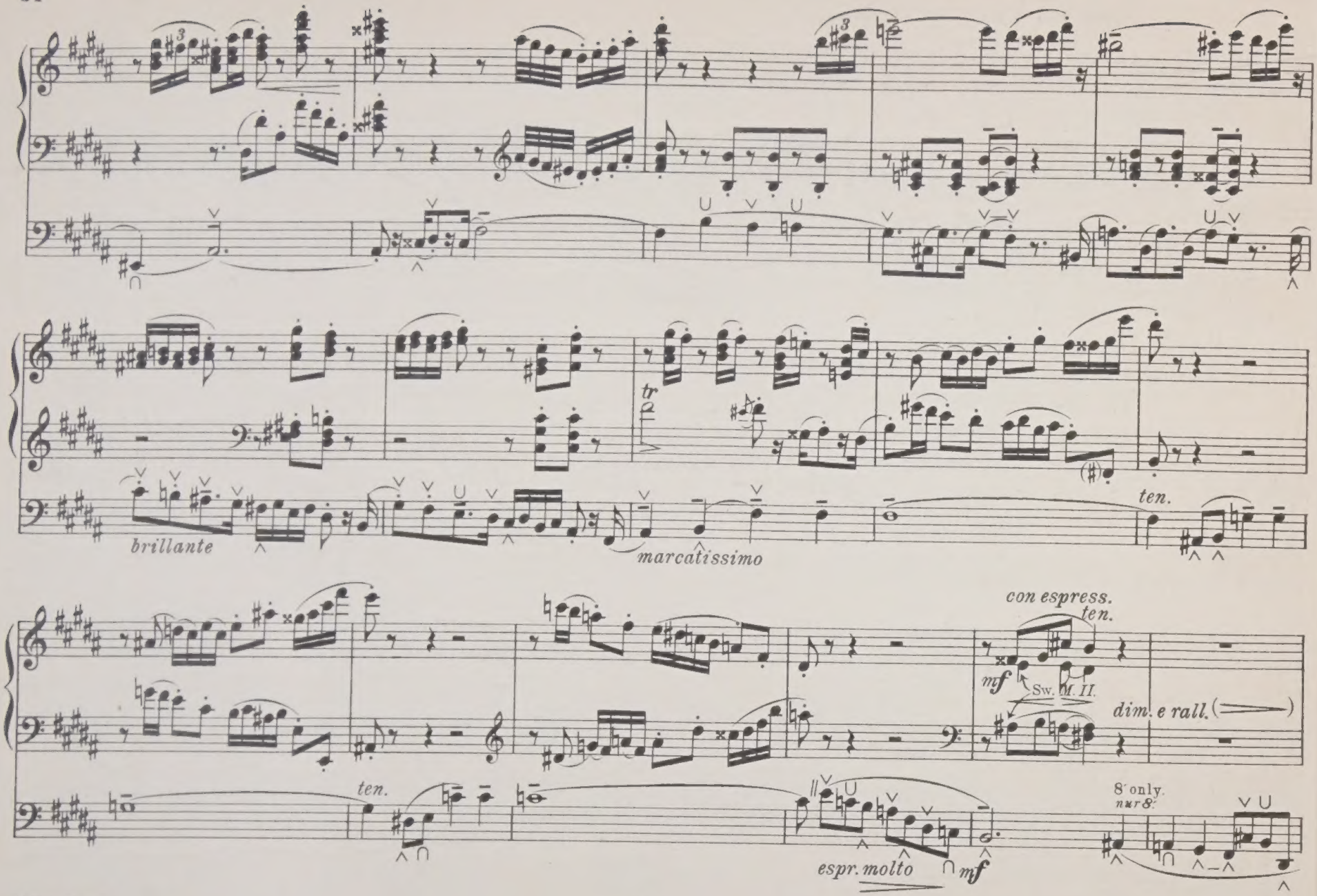
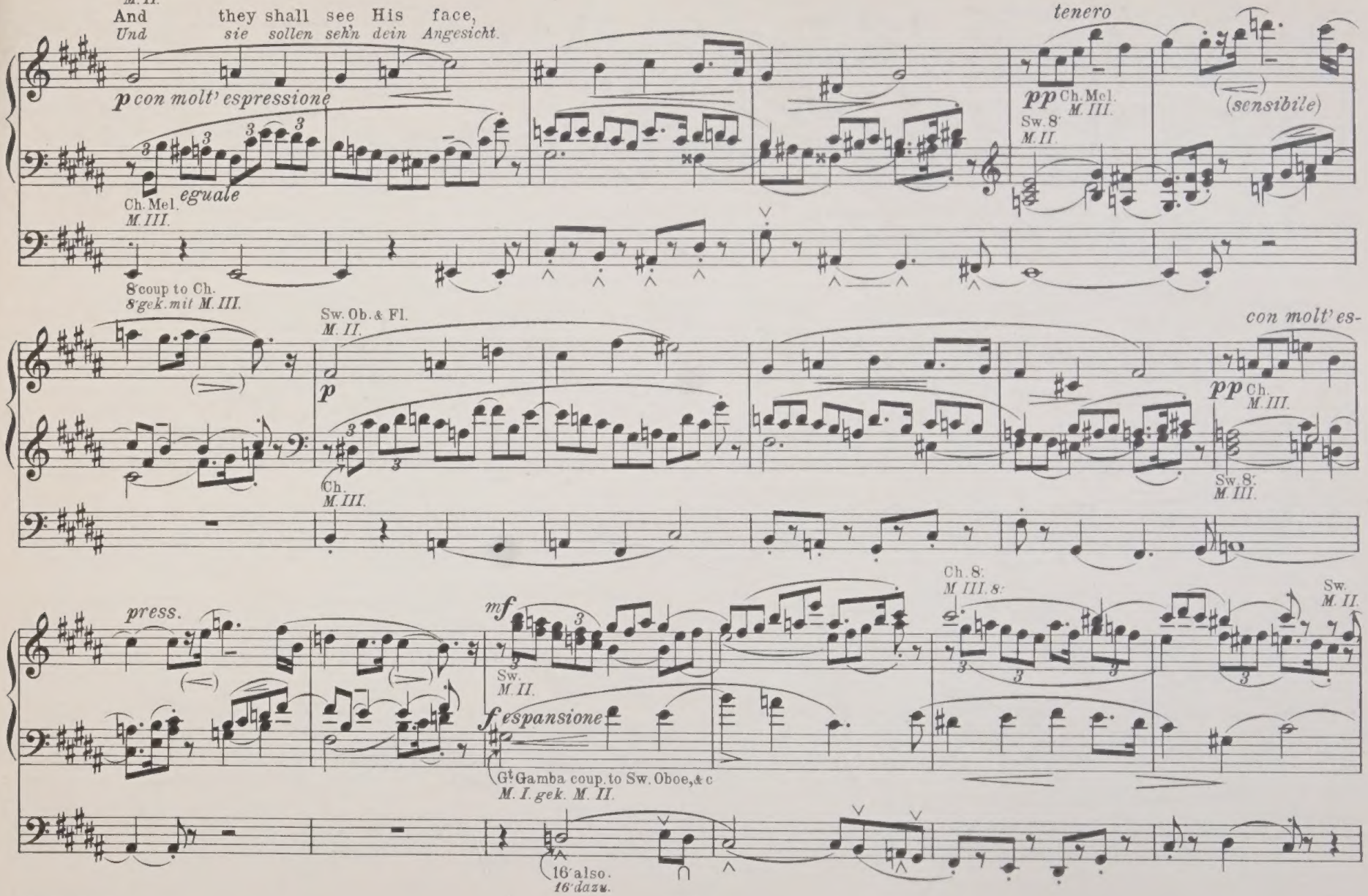
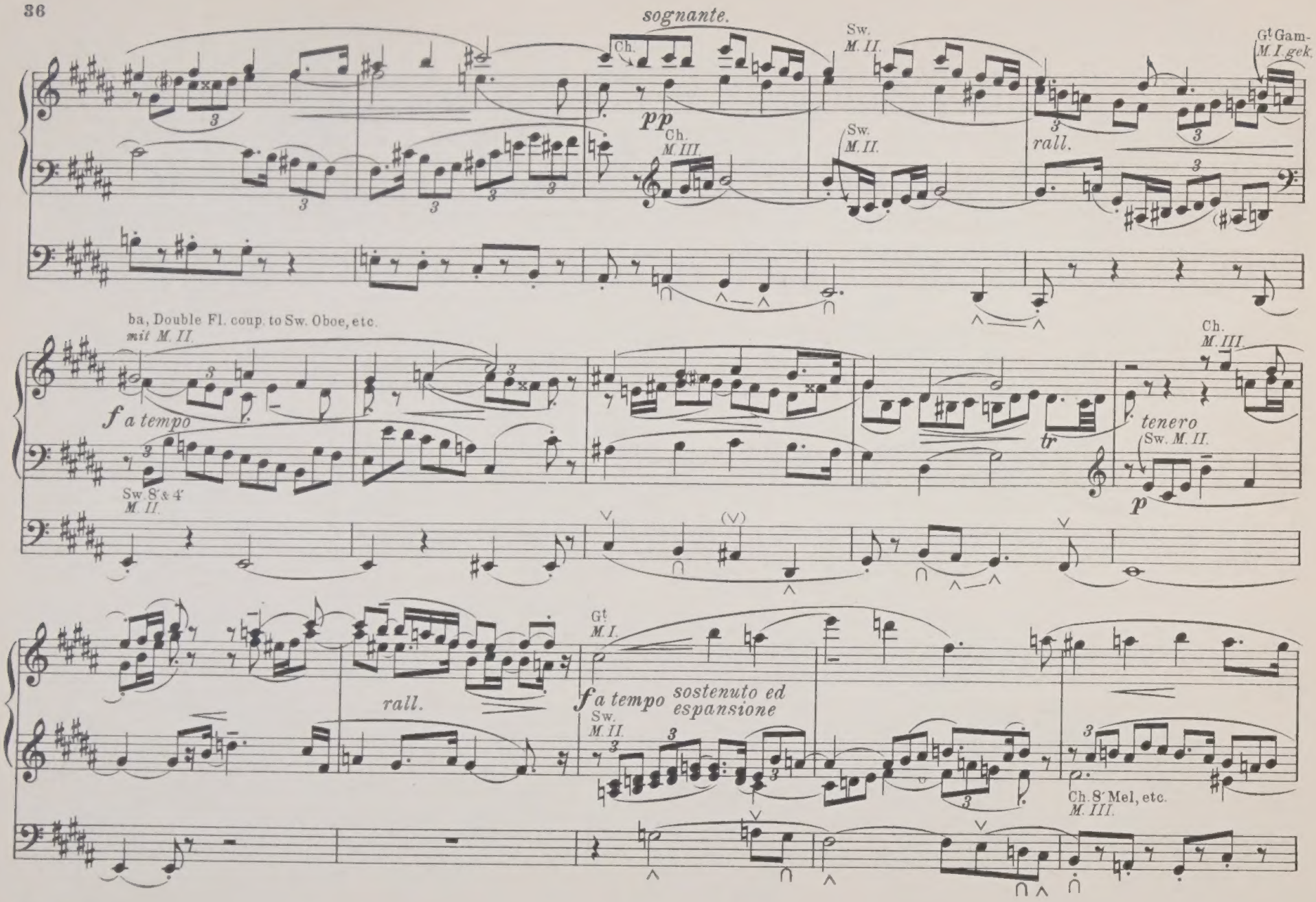
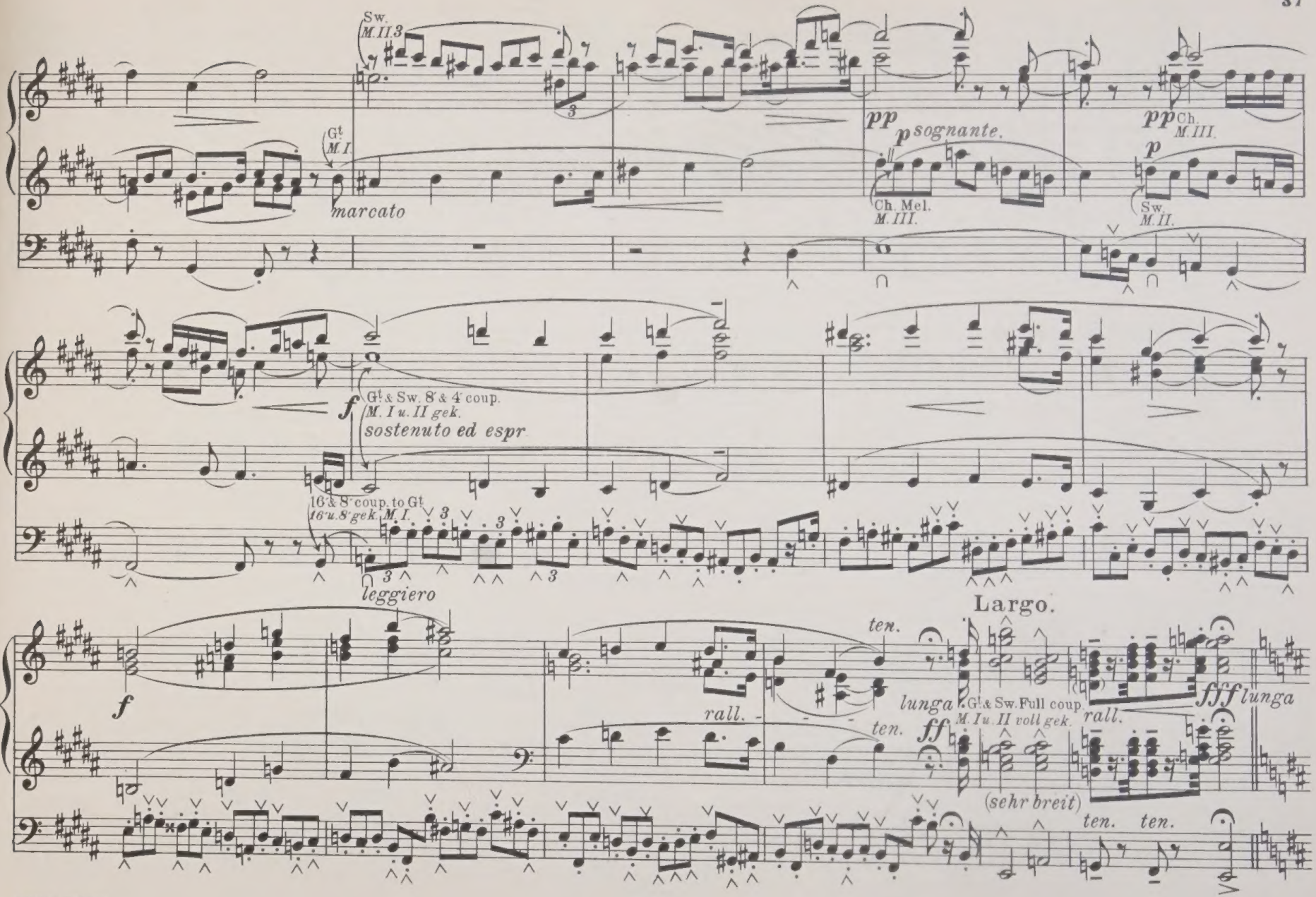
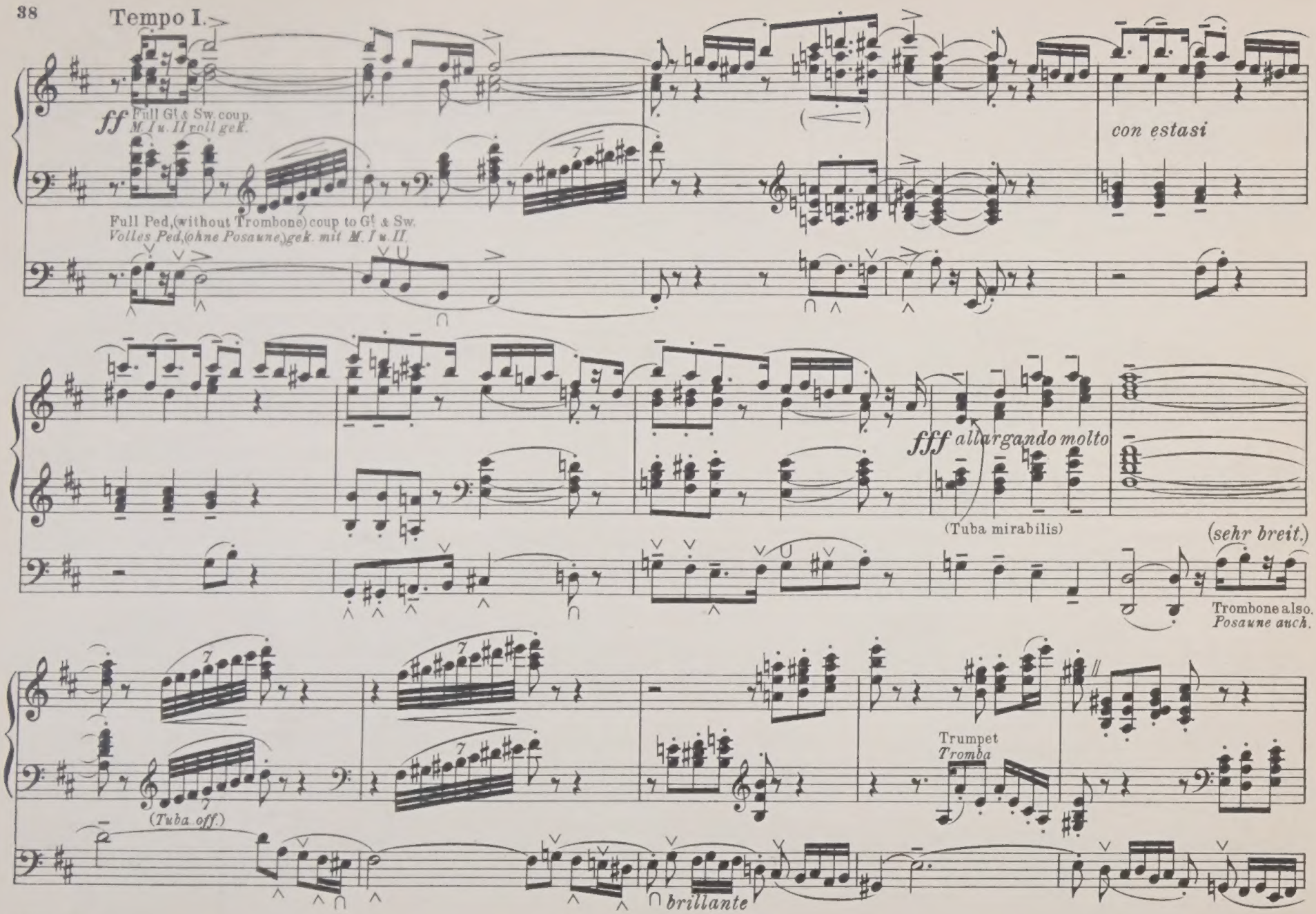
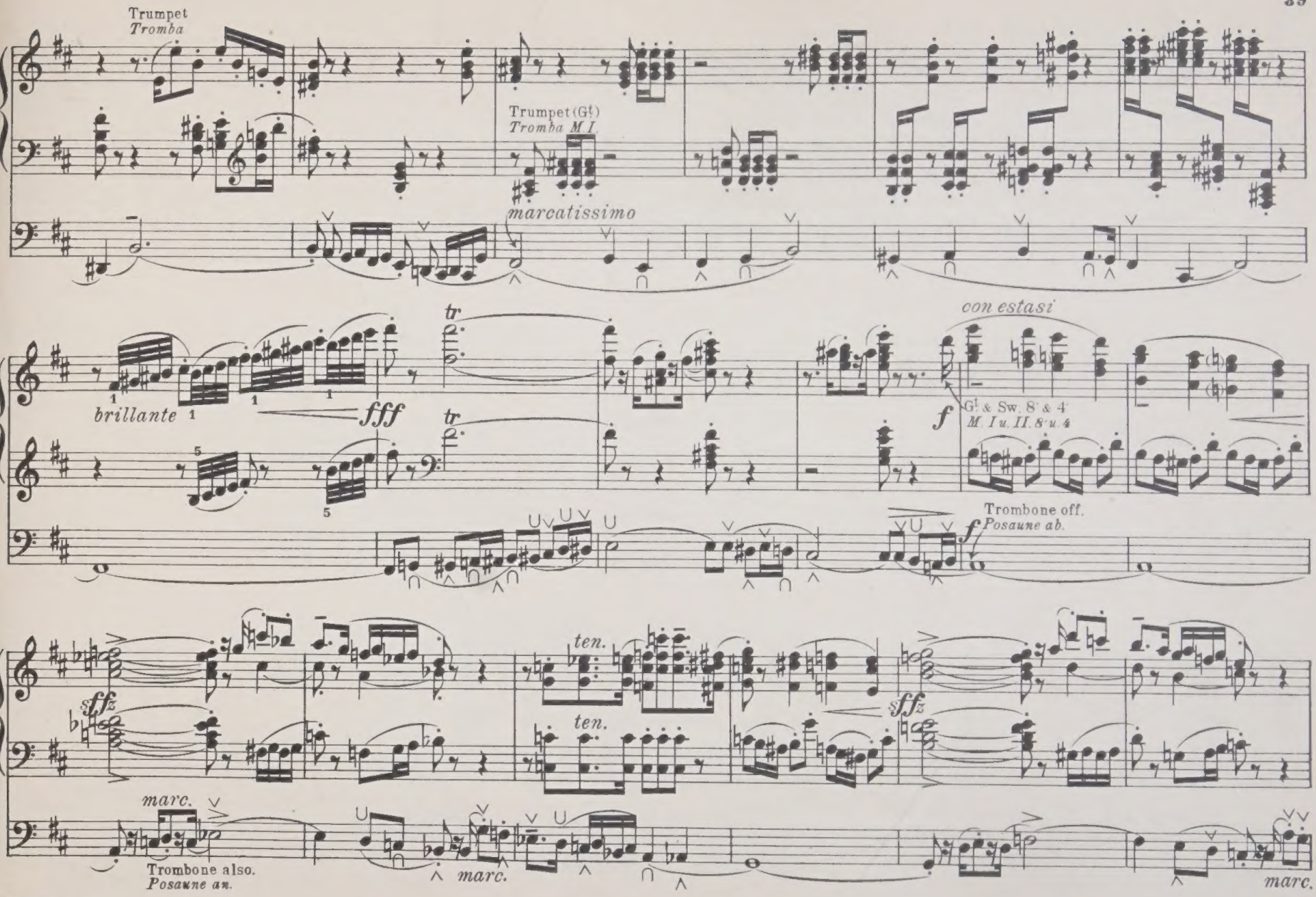

brillante
tr
marcatissimo
ten.
con espress.
ten.
mf
Sw. M. II.
dim. e rall.
ten.
8' only.
nur 8'
espr. molto
mf

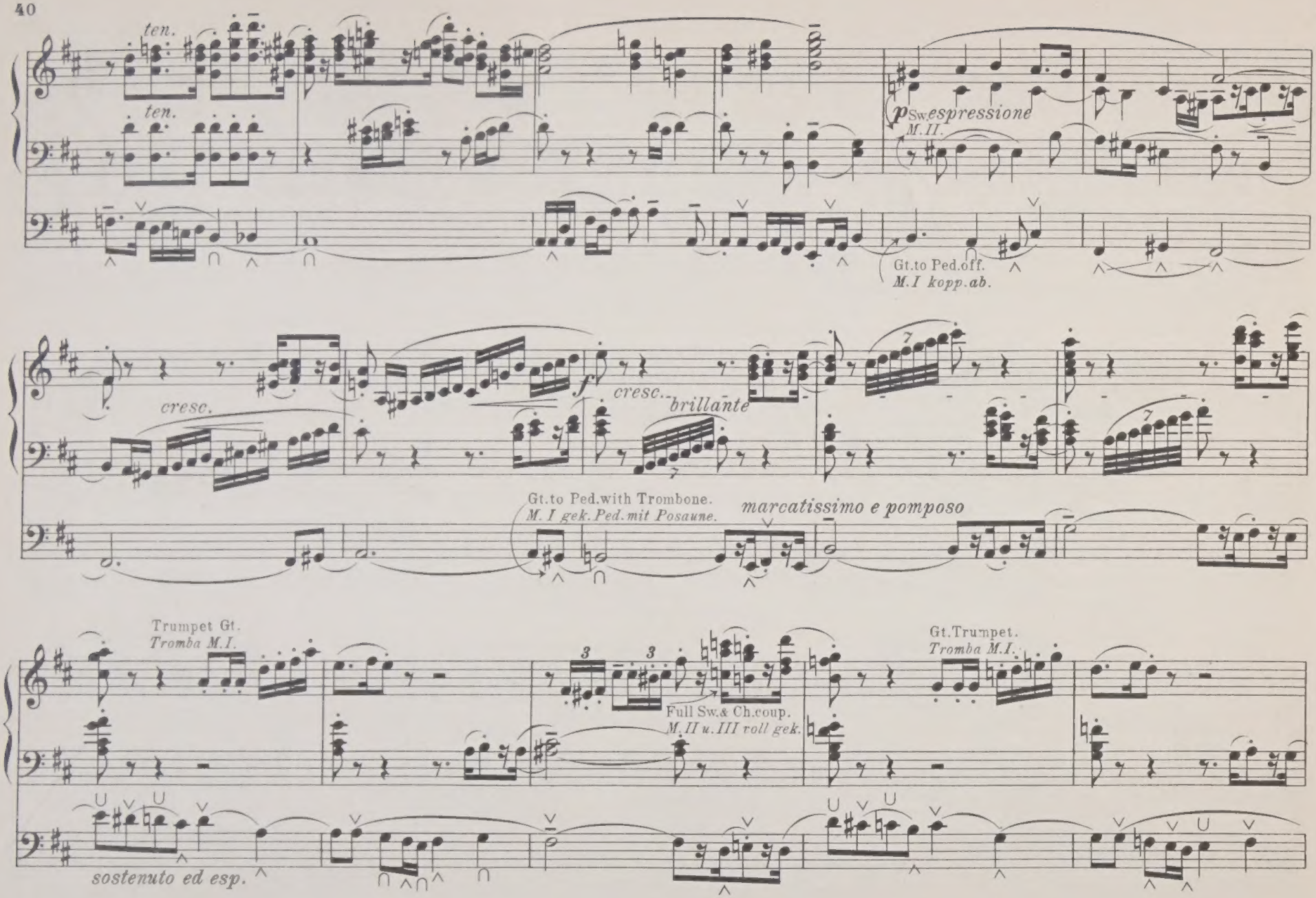

Meno mosso. (♩= 72)
Sw. Oboe & Fl. (with trem.)
M. II.
And they shall see His face,
Und sie sollen sehn dein Angesicht.
p con molt' espressione
Ch. Mel.
M. III.
eguale
8' coup to Ch.
8' gek. mit M. III.
tenero
pp Ch. Mel.
M. III.
Sw. 8'
M. II.
(sensibile)
Sw. Ob. & Fl.
M. II.
p
Ch.
M. III.
con molt' es-
pp Ch.
M. III.
Sw. 8'
M. III.
press.
mf
Sw.
M. II.
espansione
Ch. 8'
M. III. 8'
Sw.
M. II.
G.t Gamba coup. to Sw. Oboe, & c
M. I. gek. M. II.
16' also.
16' dazu.

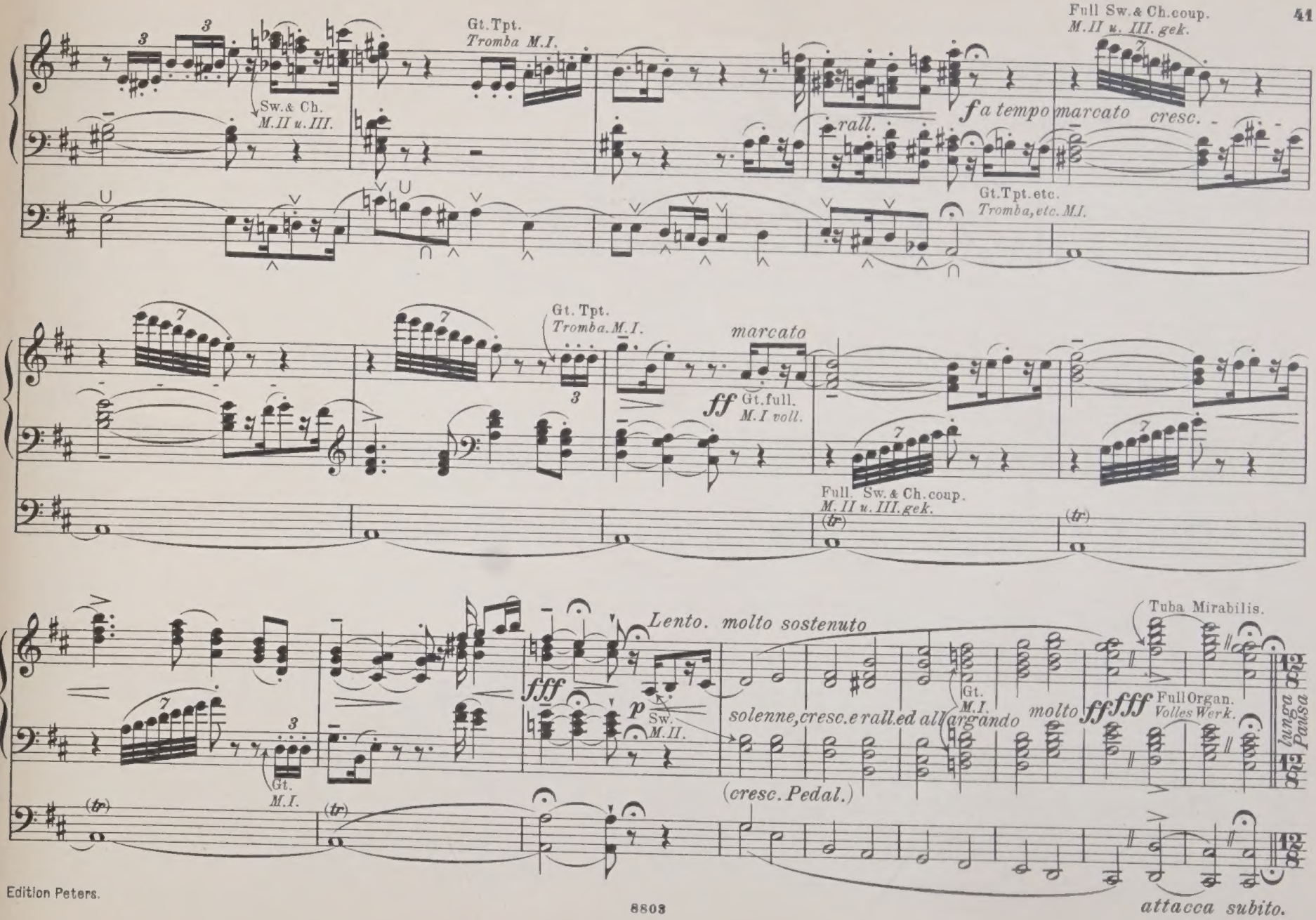

sognante.
Ch.
pp
Ch.
M. III.
Sw.
M. II.
Sw.
M. II.
Gt Gam-
M. I. gek.
rall.
ba, Double Fl. coup. to Sw. Oboe, etc.
mit M. II.
f a tempo
Sw. 8′ & 4′
M. II.
tr
Ch.
M. III.
tenero
Sw. M. II.
p
rall.
Gt
M. I.
f a tempo sostenuto ed espansione
Sw.
M. II.
Ch. 8′ Mel, etc.
M. III.


Sw.
M.II.3
Gt
M.I.
marcato
pp
p sognante.
Ch. Mel.
M.III.
pp Ch.
M.III.
p
Sw.
M.II.
f
Gt & Sw. 8' & 4' coup.
M. I u. II gek.
sostenuto ed espr
16' & 8' coup. to Gt
16' u. 8' gek. M.I.
leggiero
Largo.
f
ten.
rall.
ten.
ff
lunga
Gt & Sw. Full coup.
M. I u. II voll gek.
(sehr breit)
fff lunga
rall.
ten. ten.


Tempo I.
ff
Full Gt. & Sw. coup.
M. I u. II voll gek.
Full Ped, (without Trombone) coup to Gt. & Sw.
Volles Ped, (ohne Posaune) gek. mit M. I u. II.
con estasi
fff allargando molto
(Tuba mirabilis)
(sehr breit.)
Trombone also.
Posaune auch.
(Tuba off.)
Trumpet
Tromba
brillante


Trumpet
Tromba
Trumpet (G!)
Tromba M.I.
marcatissimo
brillante
fff
tr
con estasi
f
G! & Sw. 8' & 4'
M. I u. II. 8' u. 4
Trombone off.
Posaune ab.
ten.
sfz
marc.
Trombone also.
Posaune an.


ten.
ten.
p Sw. espressione
M. II.
Gt.to Ped.off.
M.I kopp.ab.
cresc.
f
cresc.
brillante
Gt.to Ped.with Trombone.
M. I gek. Ped. mit Posaune.
marcatissimo e pomposo
Trumpet Gt.
Tromba M.I.
Full Sw.& Ch.coup.
M. II u. III voll gek.
Gt.Trumpet.
Tromba M.I.
sostenuto ed esp.

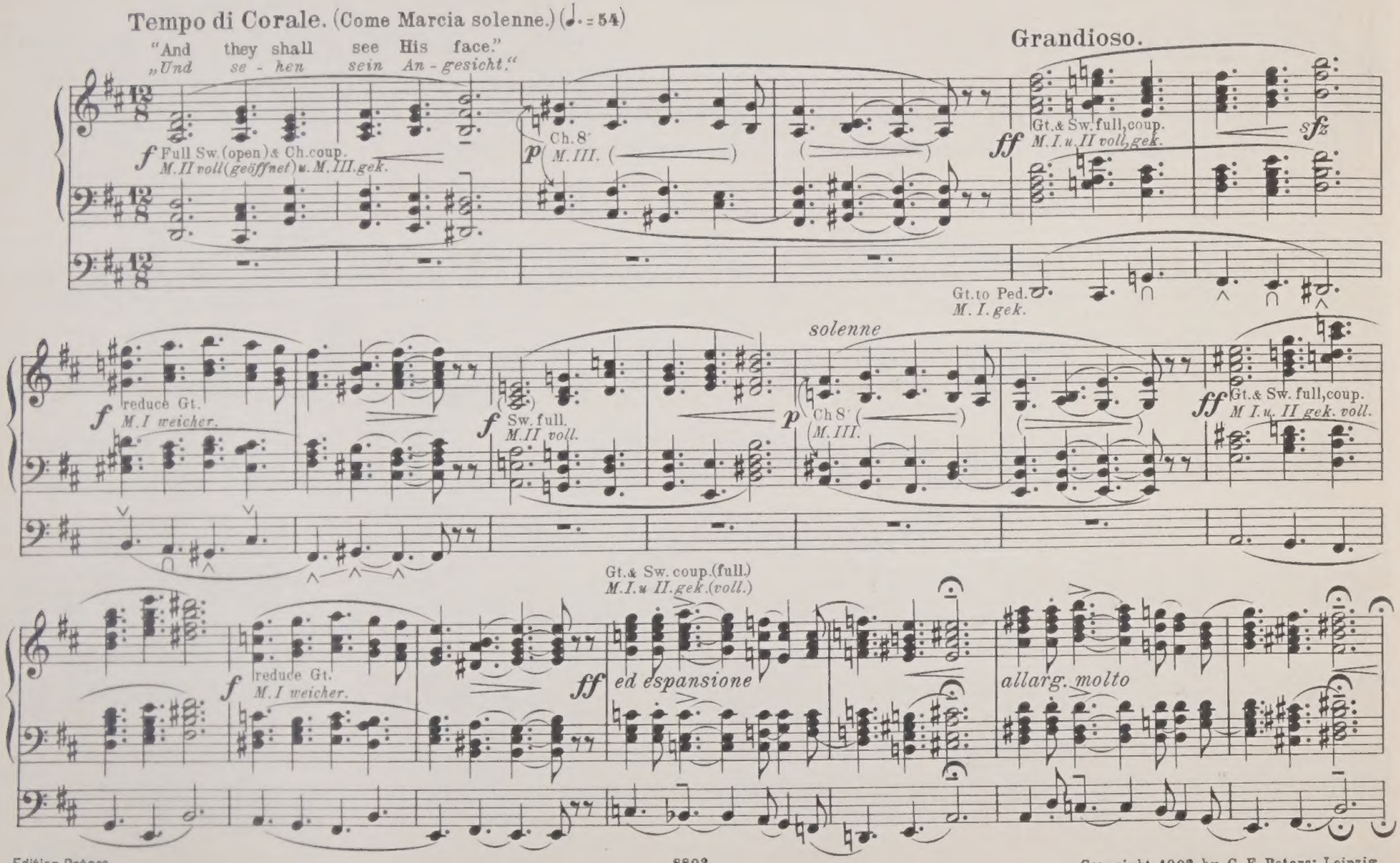

Gt. Tpt.
Tromba M.I.
Sw.& Ch.
M.II u. III.
Full Sw.& Ch.coup.
M.II u. III. gek.
rall.
fa tempo marcato cresc.
Gt. Tpt. etc.
Tromba, etc. M.I.
Gt. Tpt.
Tromba. M.I.
marcato
ff Gt. full.
M.I voll.
Full. Sw.& Ch.coup.
M.II u. III. gek.
Lento. molto sostenuto
fff
p Sw.
M.II.
Gt.
M.I.
solenne, cresc. e rall. ed all argando
molto
ff fff Full Organ.
Volles Werk.
Tuba Mirabilis.
lunga Pausa
(cresc. Pedal.)
attacca subito.

(b) Paradise.

Rev. XXII, verse 4.—"And they shall see His face."

(b) Das Paradies.

Offenbarung Johannis, XXII, Vers 4. „Und sehen sein Angesicht."



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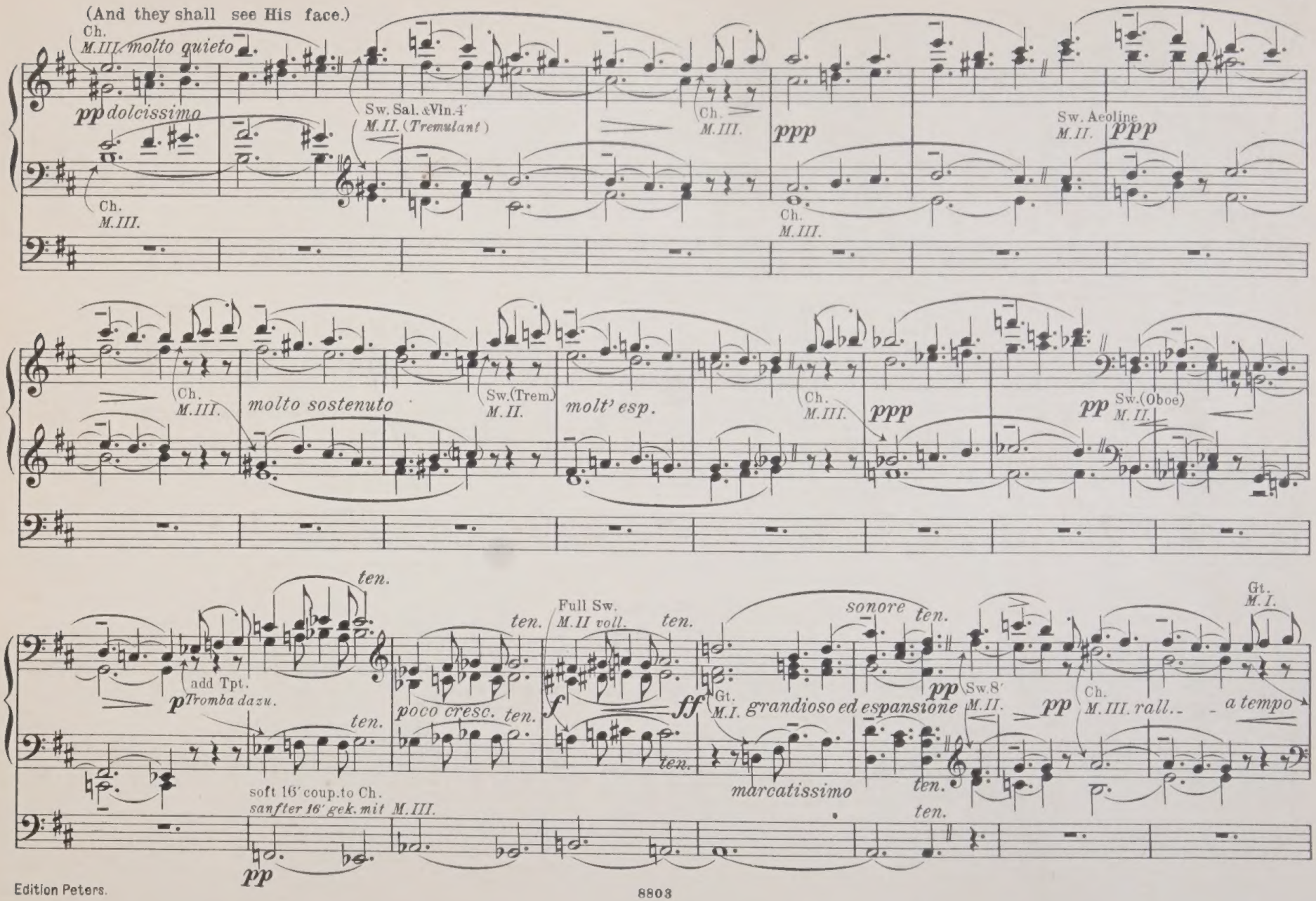
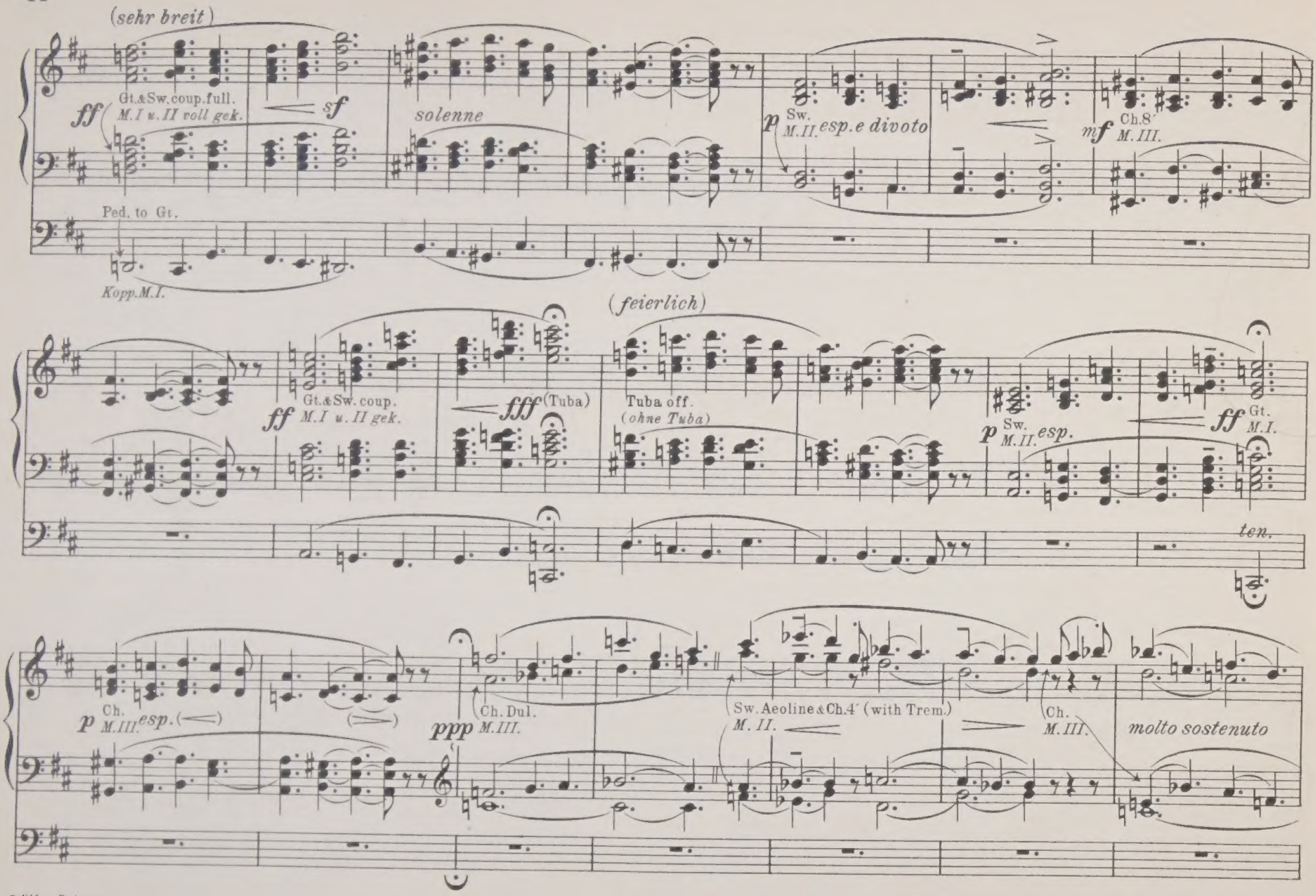
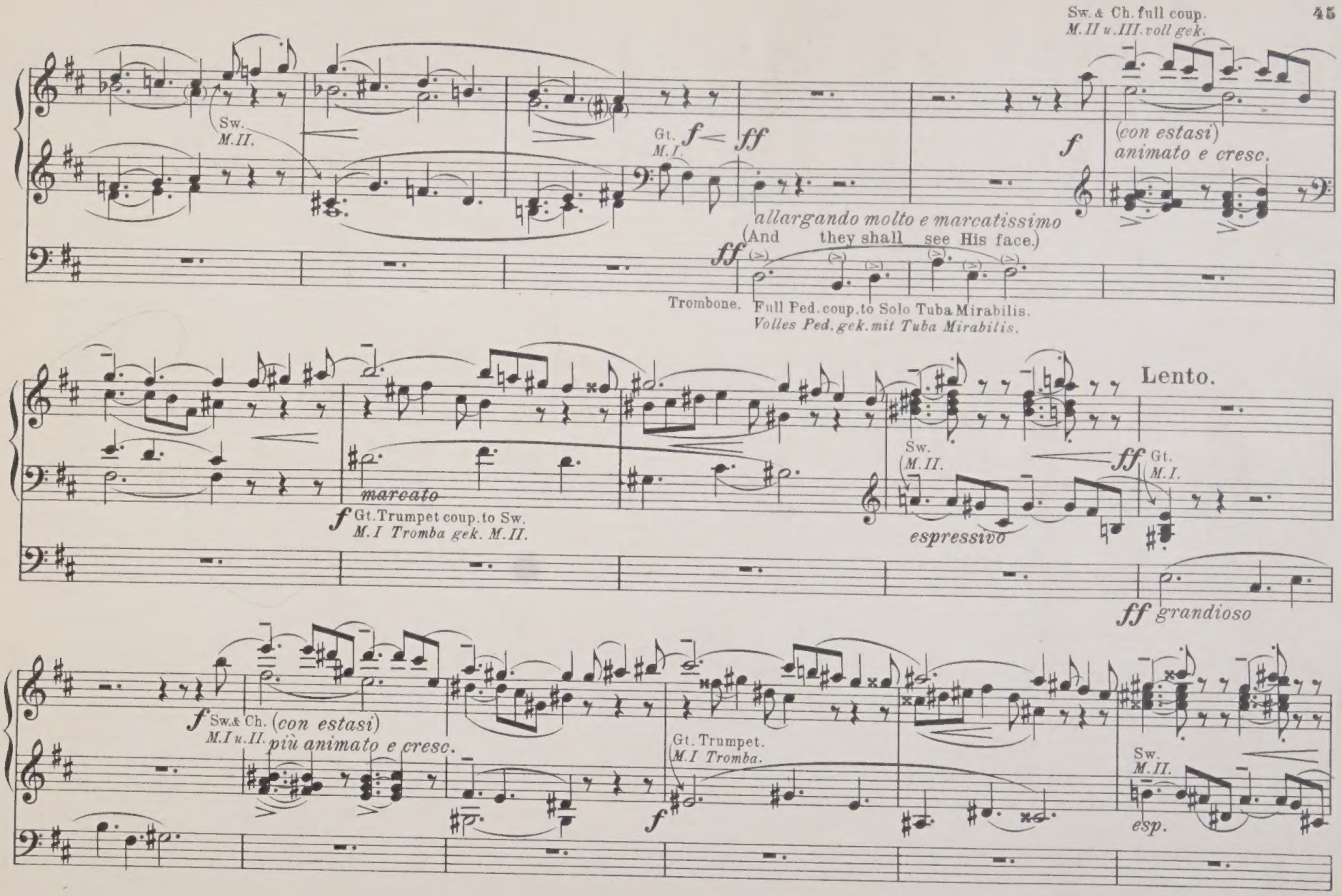
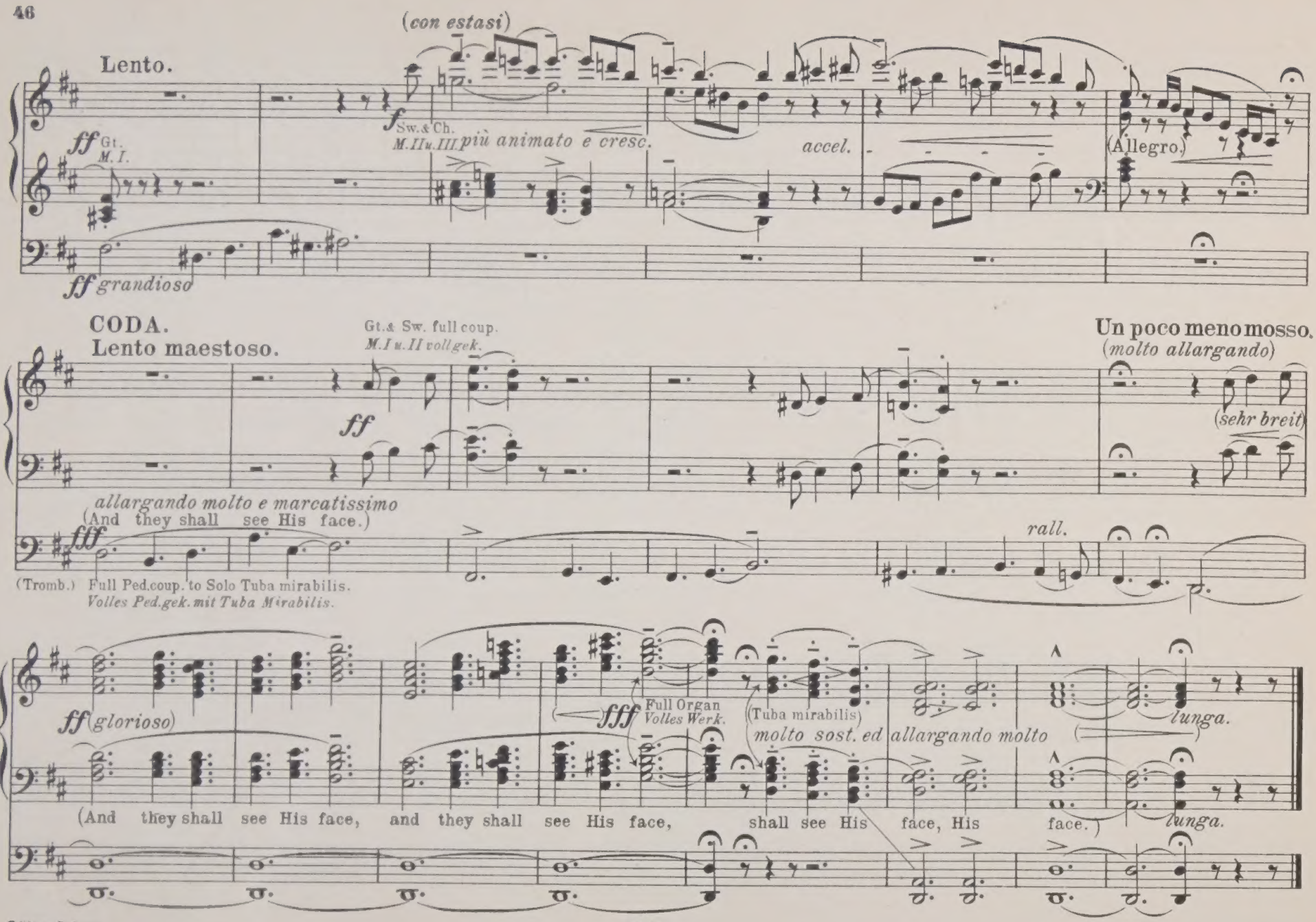

(And they shall see His face.)
Ch.
M.III. molto quieto
pp dolcissimo
Ch.
M.III.
Sw. Sal. & Vln. 4'
M.II. (Tremulant)
Ch.
M.III.
ppp
Ch.
M.III.
Sw. Aeoline
M.II.
ppp
Ch.
M.III.
molto sostenuto
Sw. (Trem.)
M.II.
molt' esp.
Ch.
M.III.
ppp
pp
Sw. (Oboe)
M.II.
ten.
add Tpt.
p Tromba dazu.
ten.
soft 16' coup. to Ch.
sanfter 16' gek. mit M.III.
pp
poco cresc.
ten.
ten.
Full Sw.
M.II voll.
ten.
f
ff
ten.
Gt.
M.I.
grandioso ed espansione
marcatissimo
sonore
ten.
pp
Sw. 8'
M.II.
ten.
ten.
pp
Ch.
M.III. rall.
Gt.
M.I.
a tempo


(sehr breit)
ff
Gt.&Sw.coup.full.
M.I u. II voll gek.
sf
solenne
p
Sw.
M.II.
esp.e divoto
mf
Ch.8′
M.III.
Ped. to Gt.
Kopp.M.I.
(feierlich)
ff
Gt.&Sw.coup.
M.I u. II gek.
fff (Tuba)
Tuba off.
(ohne Tuba)
p
Sw.
M.II.
esp.
ff
Gt.
M.I.
ten.
p
Ch.
M.III.
esp.
ppp
Ch. Dul.
M.III.
Sw. Aeoline & Ch. 4′ (with Trem.)
M. II.
Ch.
M.III.
molto sostenuto


Sw. & Ch. full coup.
M.II u.III. voll gek.
Sw.
M.II.
Gt.
M.I.
f
ff
f
(con estasi)
animato e cresc.
allargando molto e marcatissimo
(And they shall see His face.)
ff
Trombone.
Full Ped. coup. to Solo Tuba Mirabilis.
Volles Ped. gek. mit Tuba Mirabilis.
Lento.
marcato
f Gt. Trumpet coup. to Sw.
M.I Tromba gek. M.II.
Sw.
M.II.
ff Gt.
M.I.
espressivo
ff grandioso
f Sw. & Ch. (con estasi)
M.I u.II. più animato e cresc.
Gt. Trumpet.
M.I Tromba.
f
Sw.
M.II.
esp.


(con estasi)
Lento.
ff Gt. M.I.
f Sw.& Ch. M.IIu.III più animato e cresc.
accel.
(Allegro.)
ff grandioso
CODA.
Lento maestoso.
Gt.& Sw. full coup. M.I u.II vollgek.
ff
Un poco meno mosso.
(molto allargando)
(sehr breit)
allargando molto e marcatissimo
(And they shall see His face.)
fff
rall.
(Tromb.) Full Ped.coup. to Solo Tuba mirabilis.
Volles Ped.gek. mit Tuba Mirabilis.
ff (glorioso)
fff Full Organ Volles Werk.
(Tuba mirabilis)
molto sost. ed allargando molto
lunga.
(And they shall see His face, and they shall see His face, shall see His face, His face.)
lunga.

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